

K S O R

Guide

TO THE ARTS

JUNE 1985



chandra hayes



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K S O R

Guide

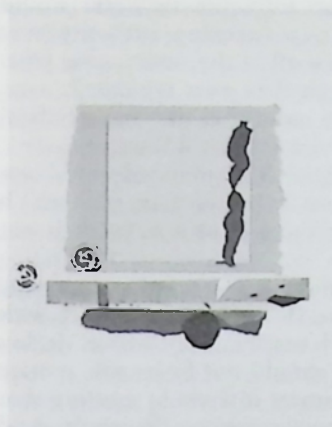
TO THE ARTS

JUNE 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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FROM THE DIRECTOR'S DESK



Broadcasters Entrepreneurs and Idealogues

For the second time in a matter of a few weeks the news reports include accounts of potential purchase of one of the country's major broadcasting networks. And the nature of the discussion is somewhat disturbing.

It is a quirk of federal regulation that the networks themselves are entirely unregulated. In the early days of broadcasting no one could force the tremendous influence networks would exercise and so the FCC was given licensing authority over stations but not networks. And for all of the intervening years the networks have acted as though they were regulated, even though they literally were not, in order that the major federal regulatory approach toward broadcasting could succeed.

Now this ancient statutory omission has combined with a new federal anti-regulatory atmosphere to produce an FCC which takes the apparent position that the sale of a network is not an FCC concern.

Broadcasting is a curious business. It is certainly a business, with a bottom-line profit motive. But it is also a service with tremendous political, social and economic influence. It has operated recognizing that profit should not be its sole motive and that government had a legitimate interest in assuring that broadcasting produced positive social results on the whole. And most broadcasters are legitimately concerned with the condition of the public they serve rather than solely influenced by profitability. (If you are one of those generally disaffected with the content of commercial media you may have some difficulty accepting that statement but you are also atypical of the average viewer/listener who is reasonably happy with programs you dislike.)

But the marriage of business and programming must be carefully positioned and that is part of the problem. Artists are generally interested in selling their work in order to secure compensation for their efforts. You wouldn't expect the same type of work to result if the artist sold his studio, paints and person to a corporation and the new owner determined what should be painted and in what sequence.

Yet that is largely what has happened in the film industry. The financial community has purchased controlling interest in the studios which were founded, and formerly operated, by people who would first describe themselves as filmmakers just as the presidents of the broadcasting networks would first now describe themselves as broadcasters.

There have been many predictions that the networks were going to slide into relative eclipse in the face of new, competing media. But like many visionary ideas it isn't working out that way. The new direct broadcast satellite technology is foundering with half of the applicants for the service withdrawn and the only service on air declaring bankruptcy some weeks ago. The pay cable services subscription rolls are volatile well beyond

original projections. People order the service and just don't keep it. And the "wired-nation" non-premium services predicted a few years ago are making only creeping progress in the face of competing home video movie rental services. Many cable systems are in financial difficulty and their growth is snail-paced.

The networks may not serve 90% of the population as they formerly did but the figure is projected to slide no lower than 70%. That still makes them the biggest, most influential media factor in the nation. And the stimuli to which they are responsive should therefore be a national concern.

Yet ABC has become captive of all-too-common corporate financing strategies involving hostile takeovers, white knights and the rest, much of which is supported by incentives of the present tax code. And so a major network founded in 1926 has been sold when its ownership would have preferred to retain control. But ABC is lucky because it arranged a reasonably friendly marriage.

CBS is now the object of conservative political elements who seek control of the company to alter its journalistic practices. Bill Paley, former CBS chairman, remarked years ago that one of the biggest mistakes of his career may have been "taking the company public" in an effort to secure new capital. In the process the broadcasters in charge of the network became subject to the influences of stock trading and pricing on programming decisions. The potential of an unfriendly CBS takeover, precipitated over the nature of the network's new coverage, is a far more chilling reminder of how much better broadcasting can be when its management and ownership is more personal than corporate. Broadcasting is, after all, a personal medium and like an artist cannot produce its best result when its decisions are made in a vast, non-broadcast arena.

Certainly Senator Helms and his associates have a right to be heard and to operate stations, or networks if they choose, that hew to their own journalistic practices. But let them start a new network if that is their desire. To utilize various legal and financial manipulative strategies to silence what they perceive as a CBS approach toward journalism they dislike is a perversion of what should be important to us about television.

Of even greater concern is the position of the Federal Communications Commission and the Securities and Exchange Commission that there is no reason to interfere with what they describe as "normal marketplace forces" in this situation.

I recall an earlier International Telephone and Telegraph effort to purchase ABC, when that network was anxious to sell, which was thwarted by the Department of Justice due to concern that multi-national ITT might utilize the network's news coverage for corporate political advantage. After the subsequent "Dita Beard saga," that sensitivity would appear to have been a valid concern.

Have things really changed so much that a potential owner, seeking to wrest control of CBS over the objections of the existing ownership for the clearly announced purpose of altering CBS news coverage, finds a federal government which has no interest in such a matter?

Ronald Kramer
Director of Broadcast Activities

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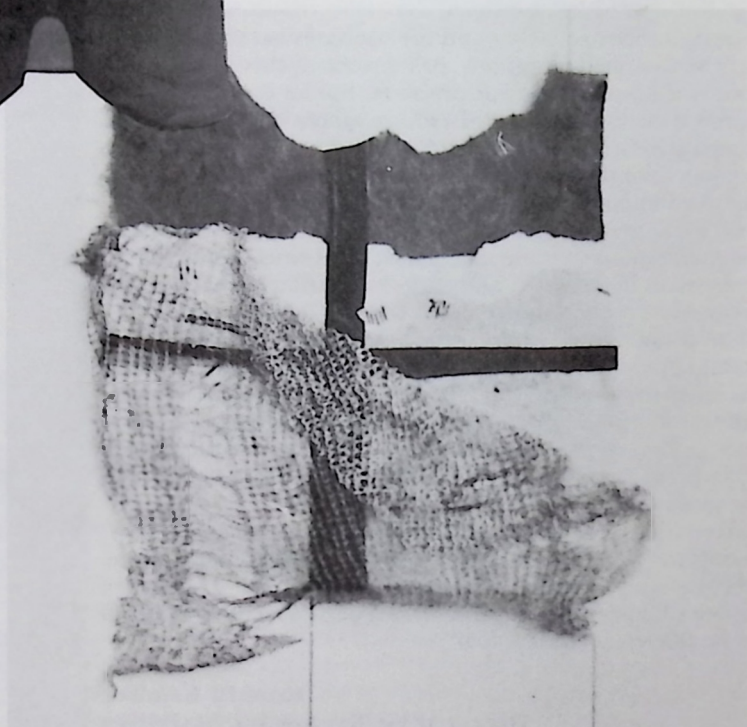
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KSOR GUIDE/JUNE 1985/3



Richard Fox



**"Zuhitsu"
Gwen Stone**

The Creative Process: Two Points Of View

*By
Alice Daya*

No one, it seems, can agree on how to define the creative process. Coleridge thought it involved a sort of miraculous blend of "synthetic...and natural powers." His colleague Wordsworth said that the creative act arose from "spots of time," moments of epiphany when experience is joined with emotion. In his early works, Freud promoted a popular opinion when he associated the artist's creative urge with a neurotic need to escape from reality.

More recently, artists and critics have tried to define the creative process by listing qualities an artist needs to be creative. These internal conditions include openness to experience, the ability to limit ideas, the willingness to evaluate and criticize one's own work, and an elusive something called "purity of heart." It may be that the creative process, by its very nature, is indescribable. We can explore all around this concept without ever finding a universally pleasing definition. And yet there are some thought-provoking definitions around—Carl Rogers, for instance, describes the creative process as "man's tendency to actualize himself, to become his potentialities."

I recently talked with two artists, Richard Fox and Gwen Stone, whose work embodies Rogers' description. Richard, an Ashland-based ceramics sculptor, and Gwen, an artist and collagist who lives near Montague, California, are scheduled for a joint showing this month at the Rogue Gallery in Medford.

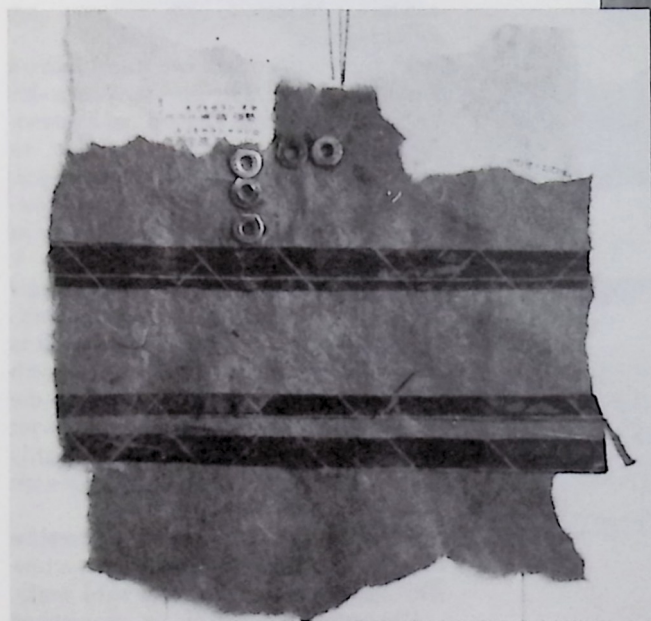
They have never met. Gwen and Richard work in different media and employ different processes, yet they share many views regarding their creativity. In talking with each, I began to understand that the creative journey, while it might be difficult to express with words, might still be partly understood by exploring the question "How do you work?"

When I asked Richard about his creative process, he replied immediately that it consists mostly of discipline and hard work.

"I usually begin with an itinerary in mind, sketching out an idea on paper



Richard Fox



**"Naniwazu"
Gwen Stone**

before creating the piece," Richard says, "but after that, I work intuitively, sensing how a work should progress." While it is, at times, a struggle to work, he finds that the urge is always present. Most of his motivation to work—the momentum that carries him to the studio each day—comes from within; Richard feels a responsibility to please himself first, although a positive public reception to his work is inspiring.

Like Richard, Gwen works for herself: "Art is an obsession," says Gwen Stone, who, like Richard, works for herself. "I can't imagine life without it; I'm supremely happy when creating." She follows a daily routine, beginning in the morning by getting business out of the way and answering correspondence so that her mind will be free of distractions when she begins work. Then she spends time in the studio, perhaps doodling on canvas, until an idea begins to germinate; at other times, she starts straight in to work. If nothing happens, she lets it go until the afternoon and spends the morning reading, doing research, and listening to music.

Right now her collages are coming easily. "I create as many as three each day," Gwen says. "Sometimes work is painful, but I work whether I feel inspired or not." Gwen inherited from her Sicilian grandfather a stamina for sticking with a problem until it is solved.

Collage is a particularly good way to work out questions of form and color. "I enjoy collage because it can be manipulated easily; shapes can be removed and added at will," Gwen says as she compares collage with painting. "Painting is more painful because it doesn't allow this easy manipulation." But the two offer a give and take, and the problems she solves in working with collage help in her painting as well.

Curiously, Richard chose his medium, ceramics, for the same reason Gwen chose collage: it can be manipulated. But there are unique problems that arise with clay. It is difficult to work with because it goes through so many phases, starting as wet clay, and often going through several kiln firings and glazings on its way to completion. Richard begins work with an image in mind of how a piece will appear when completed, but often it changes in the process of its creation, and ends up quite

different from his original vision.

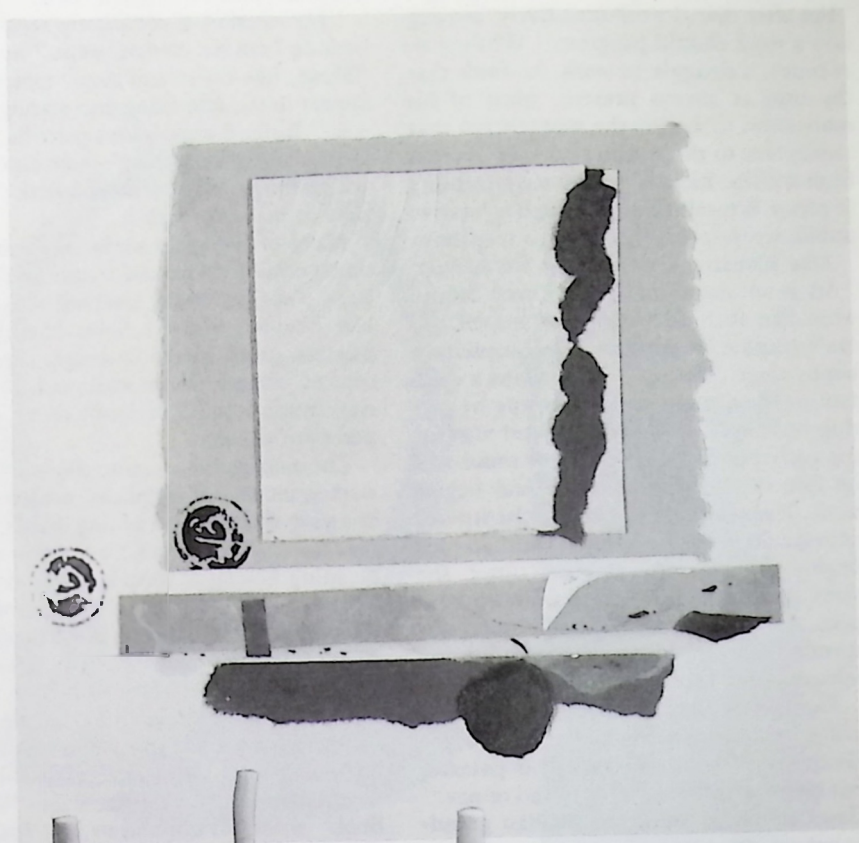
"No creation is completely satisfying, because I can see the false steps," he says. "Flaws, like cracks and drips, sometimes appear in the kiln firing and glazing process." Richard works with a piece he's not satisfied with, reglazing, reconstructing, and refiring, and sometimes a work comes alive as he works with it.

Many of Richard's works take conventional ceramic forms and transform them: large pod-like vessels, inverted, squatting like pueblos; abstract forms resembling platters, subtly glazed in designs reminiscent of Japanese brush work; tall, hollow clay trucks topped by crisp, thin, white porcelain clouds.

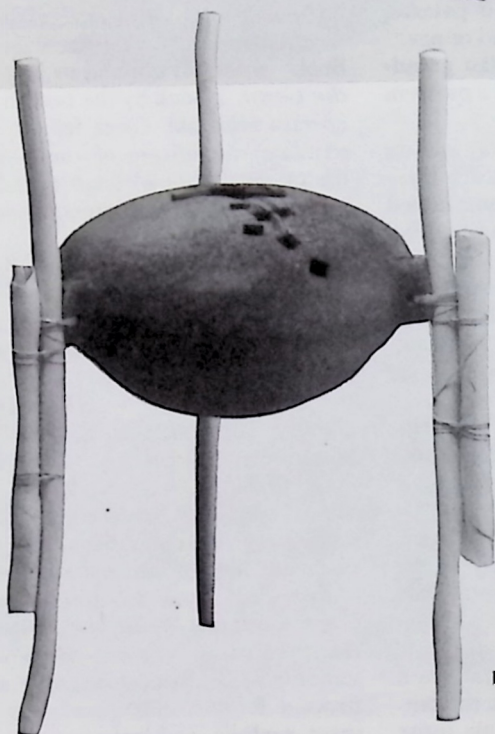
The most striking quality about Gwen's work is its elegant simplicity, achieved by knowing when to stop adding shapes. She calls this quality "shibui," a Japanese word meaning beauty of form and simplicity.

"I never gild the lily," Gwen comments, "I take out more than I put in." The result, for her "Pillow Book" collection, is a series of eye-capturing collages created on embossed backgrounds, using handmade and Japanese papers, silk threads, wax, and an intriguing script suggestive of Arabic or Oriental writing. The theme for the "Pillow Book" series was inspired by *The Tale of the Genji*, a book by the twelfth century novelist Murasaki. Gwen felt impelled to translate the images of the royal court life of the Japanese Heian dynasty, with its poetry writing and courtly lovemaking, into visual images.

Gwen feels an affinity for the Japanese that influences her work, but environment is another important influence. The large studio at her home in Shasta Vista was constructed in dimensions similar to those of the studio barge she worked in when she and her husband, Karl Barron, lived in Suisun Bay. Gwen says "I enjoy the magnificent volcanic landscape of the Shasta area; it's an inspiring piece of sculpture." This emphasis on environment has not stopped her from working in less than ideal conditions, however; Gwen's original studio was a basement that flooded, yet she continued to work, standing on a slatted platform Karl constructed for her. She guards her studio space carefully, and feels that some artists



"Creativity"
Gwen Stone



Richard Fox

become blocked because they allow pressure from the outside world to build; Gwen has learned to turn down shows and commissions if the timing is wrong or if conditions are not congenial.

Last year, Richard experienced an inward block to his work, a time when ideas came hard or not at all. Looking back, Richard comments, "I feel philosophical about it. Even though it wasn't comfortable to be in a state of flux, I think that was a time of change, when new ideas were developing, but hadn't really surfaced yet." It was like standing at a crossroads, a frustrating experience for a man who needs to see the extrinsic evidence of his talent in order to feel at ease with himself.

Like Gwen, Richard feels very good about his work right now. He has been prolific for some time and looks forward to more of the same. He is most satisfied when creating a series of related pieces, for then he can develop an idea fully. One of his most recent series, "Captive Clouds," expresses the sense of loss he feels for the mountain rambles he used to enjoy when he lived in Mt. Shasta. Composed of wood, fiber, fine grain porcelain, clay, ceramic glaze and acrylic paint, "Captive Clouds" is the successor to another series, "Captive Hearts."

Richard has also felt the influence of the Japanese culture. Once his work was identified as Japanese in character, but he has moved away from being identified with any particular influence, and now regards his work as a synthesis of influences and experience.

Only in the last seven years has Richard worked at ceramics full time. He once worked as a carpenter, making furniture and houses, and started throwing pots "on the side." At first he produced functional pieces, and was so successful that he gave up carpentry entirely.

At some point, despite his success, Richard began to feel that his work lacked content, and he began to experiment with texture, color, and form, departing from strictly functional pieces to allow a more faithful expression of himself. Now,

Richard says, "I use my material as a language to promote emotional content. I've always had a wellspring of emotional energy—an attachment to the external world that I have to express." Each piece represents a part of him, and during the process of creating a piece, he becomes strongly attached to it.

Although Gwen is intensely involved with her work, she sometimes needs time before she feels at ease with it. "People are drawn to familiar images," Gwen says. "They like to be reassured that they see just what is there. Abstract art can be intimidating because the artist's message may be harder to make out." Paradoxically, the artist may feel this kind of discomfort with her own work. "It takes three years for the public to catch up to what the artist is creating," Gwen says, "and this applies to the artist as well." She describes herself as still feeling strange with the "Pillow Book" images. Although the images are her own product, she doesn't completely understand how or why they arose in her. Still, she has a powerful sense for whether a piece is "right" or not, and doesn't hesitate to destroy her work if it doesn't satisfy her.

Gwen has been doing collage since 1962; previously, she had done mostly painting and drawing. She had a major show in 1967-68 of book linen collages at the Palace of the Legion of Honor in San Francisco. In 1970 she began her "Lunar" collection, a series of about 45 collages in deep mat frames, each incorporating a black or white dot somewhere in the design. Gwen never goes back to work on a series she has completed. Ideas come continually, and she doesn't feel drawn to repeat previous work.

Gwen and Richard's joint show, *Images*, opens on June 5th with a reception from 7 to 9 p.m. at the Rogue Gallery in Medford. The show will continue through the 29th.

In October, Gwen will have a showing of her paintings at the On The Wall Gallery in Medford. Richard plans a show in 1986 at the Elaine Potter Gallery in San Francisco.

Gwen Stone • Richard Fox
at the Rogue Gallery June 5-29.
Reception June 5, 7-9 p.m.

Alice Daya is a graduating English major and editor of the West Wind Review, SOSA's literary magazine. She is a regular contributor to the Guide.

KSOR GUIDE/JUNE 1985/9



Philip Bayles

Rogue Opera

AN ARTISTIC MISSION

by Philip Bayles

Grand Opera production is a complex, expensive, highly interdisciplinary enterprise. For many works, enormous performing forces are required: dozens of highly skilled singers, a large chorus, childrens' choir, a big orchestra, a sophisticated theater with pit, a complete ballet company, substantial technical, marketing,

development and production staff, lots of money and time and a large, knowledgeable and well heeled audience.

The resources of Southern Oregon, relative to opera production, are rather severely limited. The population base is small and widely distributed over a fairly large area. There is a substantial senior population and a large influx of visitors in the fair weather months. The pool of artists available for opera is rather small and

of highly variable skills and experience. There are no facilities really appropriate for opera production. Many attractive sites exist, but every one has severe limitations for opera. These can include inhospitable acoustics, no pit, no lights, small stages, and limited seating. Finally, there already exist significant conventional opera seasons in Eugene, Portland, Seattle and San Francisco which are available, if not terribly convenient, for the Southern Oregon audience.

It seems clear that the artistic mission of an opera company in Southern Oregon be drawn to deal constructively with the limitations and realities of the region. Stumbling blocks must be made into stepping stones and disasters into triumphs. The artistic mission and profile needs to be unique among the other regional production companies, carefully tailored to the realities of the region, structured to develop continually increasing quality and quantity of work produced and sharply defined in realistically achievable steps.

The Rogue Valley Opera Association, with 8 years of experience in both producing operas and sponsoring touring performances of other companies, is currently undergoing a rather massive transition to develop a unique, tailored, sharply focused, and achievable artistic mission and profile.

Efforts began in the summer of 1984 with long range study and identification of some of the problems outlined above. The Board of Directors took the courageous step of engaging experienced professional leadership for the company and began to aggressively seek out increased membership support. Today, both Board and Association membership are at an all time high and increasing. An association with Southern Oregon State College was developed.

Artistically, two major activities are developing—a summer subscription season and a permanent resident benefit, outreach, training and touring ensemble Opera-in-a-Box.

The summer subscription season format is being developed for a variety of reasons. First, it is clear that artists, audience and spaces for performance are all somewhat more readily available in the fair weather months. Eventually it is expected that Southern Oregon can become the most at-

tractive site on the west coast for talented young, professional artists desiring work, experience and exposure. Subscription seasons will help develop a consistent, knowledgeable resident audience and stabilize production finances. By producing in the summer, the Rogue Opera will serve both the resident and the visitor population.

The wide geographical distribution of the population and the variable and limiting qualities of performing spaces dictate that the Rogue Opera must be a touring company. Since the problems of touring must be addressed even for the Summer Season, touring on a wider scale is a logical and promising step to bring more opera to more people.

In this regard, the Rogue Opera is developing an inside-out-opera-house or "contraption." With each summer production the company intends to gradually build and acquire the equipment necessary to create a small but beautiful opera performance area in a very wide variety of sites. Plans include the development of platforms, scenic elements, wardrobe transport and storage, lighting towers, instruments, cables and boards, music stands and lights. The whole system can be packed easily in a small truck, loaded into almost any site and set up in a few hours with a small crew. When completed, the integrated touring equipment will make it possible to bring small but lovely complete opera productions with orchestra to both smaller remote communities and major population centers throughout the west coast.

The Rogue Opera repertoire will focus primarily on true operatic literature both for development of an opera audience and to avoid competition with existing companies which produce musicals. The repertoire will be approached in a chronological or historical order, because in a general way the vocal and orchestra forces required increase both in size and skills as one moves through the literature of the 17th, 18th and 19th centuries.

The final major component is the Opera-in-a-Box ensemble. This group of 15 to 20 local players and singers will serve several important functions in the overall operation of the opera. Its repertoire will include a wide variety of excerpts, scenes, operatic

minatures and even sing-a-longs designed to encourage new audiences to sample a taste of operatic fares. Opera-in-a-Box performances also will promote and familiarize upcoming season productions.

The very portable ensemble will have the ability to play in any sort of space: halls, theaters, churches, shopping malls, restaurants, taverns, even private homes. In addition, it will provide important training and employment opportunities for a core of capable resident performers working at the center of both the summer season and tours.

Ensemble workshops will give special attention to acting, dance, movement, mime, improvisation and other basic skills. The performances of Opera-in-a-Box are intended to entertain all ages, and people with little or no experience with opera, as well as those who have enjoyed opera for years.

The major artistic activities of the Rogue Opera will have a certain stylistic unity born of necessity but pursued for dramatic, musical, humorous and expressive ends.

Production values will emphasize simplicity, elegance and thrift. Minimalistic and abstract solutions to production problems will predominate. Similarly, musical values shall predominate when compromises are made. In some sites, orchestra and cast will need to share stage space. Orchestra will be used in summer productions and tours and even Opera-in-a-Box performances will include at least a handful of players.

The building of a significant cultural institution takes a great deal of money, thought, care, experience and time. The vision of a distinctive company with a full summer season of great masterpieces, winter season tours and an entertaining year round ensemble is perhaps some years away. For every aspect of the plan outlined here, hundreds of details must be researched, designed, built and tested. But an artistic mission, profile and vision is tentatively drafted and the building of the Rogue Opera promises to be an adventure for artists, audiences and supporters alike.

Phillip Bayles is General Director of the Rogue Opera.

Rogue Opera 1985 Summer Season

Dido and Aeneas

An Opera in 3 Acts by Henry Purcell
Written in 1698 this baroque masterpiece tells the tormented love story of 2 great rulers: Dido, the Queen of Carthage, and Aeneas, the Trojan warrior hero. Their passionate love is thwarted by the evil sorcery of witches and the powerful demands of royal duty, leading finally to the tragic suicide of Dido. The work features extensive dance, lush choral writing, and an orchestra of strings and harpsichord.

Friday, June 28 8:30 pm

Saturday, June 29 8:30 pm

Sunday, June 30 3:00 pm

Music Recital Hall
of Southern Oregon State College

Don Giovanni

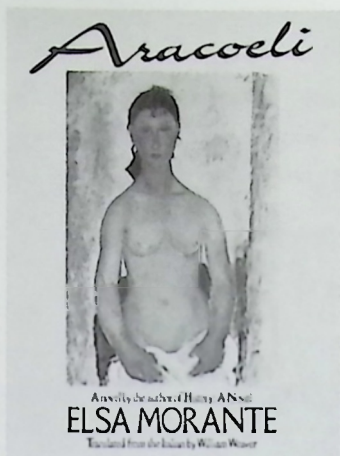
An Opera in 2 Acts by W.A. Mozart
Don Giovanni is the story of Don Juan or Casanova, the handsome seducer dedicated to the conquest of women. We follow the rake's adventure's of seduction and murder through to his final demise as the great stone statue comes to life and drags Don Giovanni to hell in one of the most spectacular scenes in all Opera.

Friday, August 2 8:30 pm

Sunday, August 4 8:30 pm

Music Recital Hall
Of Southern Oregon State College
Thursday, August 3 8:30 pm
Saturday, August 10 8:30 pm
Rogue Community College Bowl
Grants Pass

**For Ticket information:
482-6400**



Elsa Morante's previous, world acclaimed novel, *History: A Novel*, was about the strength and survival of love against the chaos of war—but it was maternal love, unexamined love.

In *Aracoeli*, Morante explores the subject of love again, but this time inside the imagination of Emanuele, whose love experiences are so extreme that the war raging in and around Fascist Italy pales by comparison.

Aracoeli is Emanuele's mother and her name means altar of heaven in Latin.

At the time we meet Emanuele he is in middle age, neurasthenic, subject to periodic visions induced by poor eyesight, and sensitive. He has just quit his job with a Milan publisher to pursue what he calls, "...a malady that has continued to gnaw at me since I was born." The malady is a desire to recover Aracoeli's past in Andalusia, that "...rocky desert sucked by an African wind."

It is against this image that the reader learns of Aracoeli's peasant past and of her marriage to Eugenio, a member of the Fascist bourgeoisie. He is a successful captain in the Italian Royal Navy.

She moves from her tiny village to a fashionable section of Rome, where, under the tutelage of Eugenio's spinster sister, her education into the ways of society begin. She is illiterate and, in

Aracoeli

by Elsa Morante

Random House, New York

Translation by William Weaver

Review by Barbara Ryberg

this sense, she and the child, Emanuele, embark on the world together. She, too, is child-like, as well as superstitious and full of love of her village, which she expresses in rhymes and maledictions to Emanuele.

But Aracoeli is also sensual and dazzlingly beautiful, with a luminosity which draws Emanuele to her like a magnet and keeps him there.

Emanuele's father, however, is known to him more through his absence, like some deity, than through his presence. It is this imbalance in the family relationship which renders Emanuele totally defenseless in the face of tragedy. This imbalance, or absence, is also a cruel side-effect of war.

The tragedy occurs when Aracoeli's second child, a daughter, dies soon after birth. Aracoeli desperately wants a daughter, and when she loses her, something snaps. Her resulting illness brings about a collapse that destroys her and devastates Emmanuel.

This is a book about love turned on itself. There is, in Emanuele's quest, a perversity which becomes a kind of ontology in reverse, where instead of "being," "non-being" becomes the goal. Through the morass of Emanuele's emotional crises, Morante does move toward a resolution, but this reader found it an unsatisfying one.

Barbara Ryberg is a freelance writer and regular contributor to the Guide.



Celebrating 300 Years of Bach

by Alice Daya

Royce Saltzman is a dreamer. Together with world-class conductor Helmuth Rilling, Saltzman dreamed up the Oregon Bach Festival, the only Bach festival of its kind in the country—perhaps in the world.

During a crowded two weeks every summer, this year from June 16 through June 30, the Eugene-based festival offers a program of fifteen evening concerts, nine afternoon concerts, six free noon concerts, and two children's concerts. In addition, the Festival offers an intriguing array of Bach-related classes, some master classes for musicians and conductors, others for the lay person.

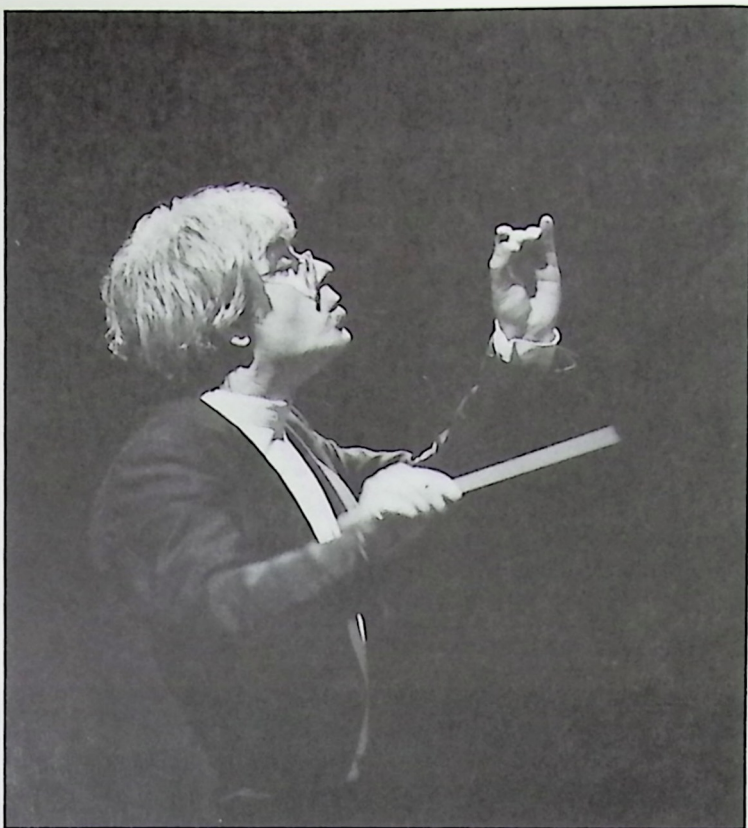
The Festival has grown impressively since its quiet birth in 1970. With \$2500 budgeted for the event, Saltzman, then associate dean of the University of Oregon's School of Music, invited Rilling to conduct a workshop for conductors. Remembering

that first summer, Saltzman says, "We had no idea when Rilling first came over that there would be a festival. Rilling just came to do a workshop, and we both felt so good about it that we decided to do it the next year."

That was fifteen years ago.

Now, with a budget of \$500,000, the Bach Festival presents its concerts in Beall Hall at the University of Oregon and at the new Hult Center for the Performing Arts, a first-class 2500-seat facility adjacent to the Hilton Hotel. Last year, 34,000 people attended the Bach Festival, more than twice as many as the previous year. Saltzman has given up conducting and most of his teaching duties to serve nearly full time as the festival's Executive Director.

In spite of the festival's rapid growth, Saltzman says, "The honeymoon for arts groups is over in Eugene. When you have



Helmuth Rilling, Conductor

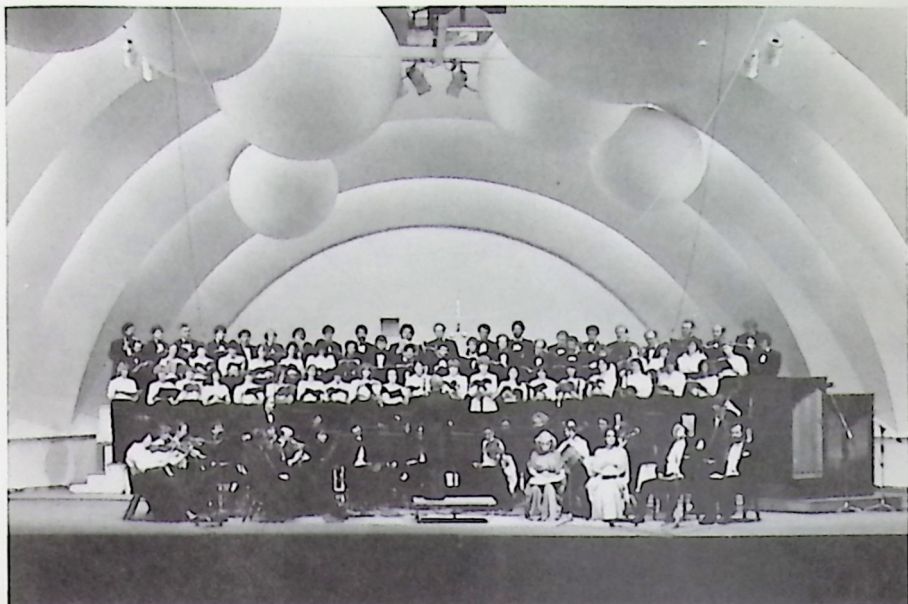
a performance hall like the Hult Center in a city the size of Eugene, it raises the expectations of the audience. The standards went up faster than the budgets." Ironically, the Festival receives more attention outside Eugene than in it. Performances at the Hollywood Bowl, a ten week series of Festival concerts on National Public Radio, and coverage by critics from the *Washington Post* and the *Los Angeles Times*, have brought the Oregon Bach Festival nationwide attention.

Saltzman is still dreaming. His plans for the future now center on two ideas: creating a more complete bank of classes than the festival now offers, and bringing in other conductors. In talking about his hopes for the educational dimension of the festival, Saltzman's inspired imagination takes over.

"The festival's educational program should have something to offer everyone:

a class for music critics, classes for the lay person in how to listen more effectively to the concerts, and daily concerts and demonstrations for children. I'd also like to see a summer institute for people in other professions who are musicians by avocation; they could work with the professional musicians." Saltzman's other goal, that the festival begin to invite other conductors, arose because he didn't want the festival to be totally reliant on Rilling. "We have to diversify," says Saltzman, "so that it doesn't become the Rilling festival rather than a Bach festival. Actually, the same thing goes for the administrator. No one should be irreplaceable—that's the key to the continuation of the festival."

The Oregon Bach Festival has become, in some ways, a counterpart to the Oregon Shakespearean Festival in Ashland. People can come to spend three or four days, tak-



Bach's B Minor Mass performed at Hollywood Bowl

ing in as many as four performances in a day. Each year, the Eugene event attracts more people from Northern and Southern California, Washington, and Utah. "The festival is well known outside," Saltzman comments, "but in Eugene there are people who don't even know it exists."

The Oregon Bach Festival has its share of the money problems that attend most Oregon arts organizations, but it is an ever-growing, ever-changing entity. The unusual friendship between Rilling and Saltzman explains the festival's success. Says Saltzman, "It's a marriage that has flourished, this combination of administrative strength and Rilling's musical genius." Saltzman believes he and Rilling are particularly fortunate to agree on goals for the educational component of the festival, but above all, Saltzman says, "We share a commitment to creating an atmosphere that allows the very best music making to happen. So every year when the festival is over, Rilling and I take the time to talk about what went well and what could be improved. We make decisions about what we'll do the following year."

Every year, Rilling chooses a theme for the festival, a cohesive device for the music and related events of the festival. Last year, it

was Bach, Bruckner, and Beethoven. Next year, the theme will be Bach and Italy, focusing on the influence of Italian composers on Bach, and in turn of Bach on later Italian composers. This year, marking the tricentennial of Bach's birth, the festival is concentrating on Bach himself by performing all his major works.

"This year we're trying to give a cross section of Bach genre," says Saltzman. "It's very rare to find all of Bach's greatest works—the *St. John Passion*, the *St. Matthew Passion*, the *B Minor Mass*, and *Art of Fugue*, all being performed in the same place within a two-week period." Another special offering in honor of Bach's anniversary is a discussion by Christophe Wolff of the recently discovered Bach manuscripts. Wolff, a Harvard University professor, will arrive on Wednesday, June 26, and lecture that afternoon. The event does not appear in the festival brochures. Saltzman says of the lecture, "We hope to give the public insight into these manuscripts, which are one of the most important Bach discoveries ever."

Of all the festival's special attractions, one of the most spectacular is Helmuth Rilling.

In 1970 Helmuth Rilling was a little

known German conductor. Since then his career has skyrocketed. He has conducted the New York Philharmonic and the Cleveland Orchestra, and was the first German conductor since World War II to be invited to conduct the Israeli Philharmonic. Rilling has founded the *Stuttgart Concert Association*, the *Summer Academy J.S. Bach*, and the *International Bach Academy Stuttgart*, a center for research on Bach. In addition, he established the Bach Academies in Tokyo and Buenos Aires. His recordings now number over 200, and he is the only person in the world to have recorded all the extant Bach cantatas, a fifteen-year project he completed last November. And of course, he is the artistic director, conductor, and master teacher for the Oregon Bach Festival.

"Rilling is the catalyst for the whole thing," says Saltzman. "The question is, how do you get a person like Rilling to come back to Eugene year after year? It's not the money he's looking for; it's the

to come back."

Allan Vogel, oboist, and Douglas Lawrence, baritone, will return this year. Douglas Davis, principal cellist of the Los Angeles Chamber Orchestra and the Pasadena Symphony, will be returning to the Bach Festival this summer for the fourth time. "Rilling has the pick of the musicians in Europe because he cares so much about music and musicians," says Davis. "There are other Bach festivals, but nothing like the one in Eugene. It's satisfying, wonderful music making with wonderful people."

Saltzman regards it as a challenge when Rilling says he wants artists like Johannes Ritzkowski, a superb virtuoso horn player from Munich, or Siegfried Pank, a Leipzig viola de gamba player. He has been so successful in bringing in the best artists that the Oregon Bach Festival has become the envy of Bach lovers all over the country. For instance, Paul Hume of the *Washington Post* mused, "while it will be good to see and hear Rilling making music in



Johannes Ritzkowski, horn soloist from Munich

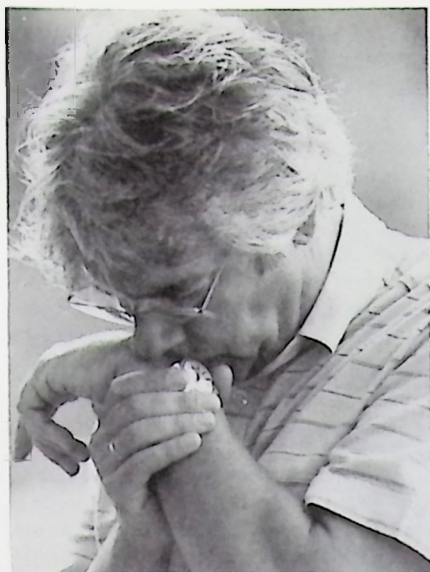


Paul Meisen, flute soloist from Munich

quality." Of course, quality comes from bringing together Rilling with the best artists available in an atmosphere that allows them the freedom to meet high standards. "We maintain a consistently high performance level. It's because of Rilling and these standards he's established that major solo artists and performers from major symphony orchestras are willing to come for two weeks. And they always want

Washington again before long, it would also be good to think that he might return in the anniversary year with the forces he commands at the festival." Martin Bernheimer of the *Los Angeles Times* summed up the general feeling more succinctly: "Lucky Eugene."

Part of the reason for the general envy is Rilling's heterogeneous skills. "He's a first-rate musician, an excellent teacher,"



Helmut Rilling in rehearsal

says Saltzman, "but he also has superb technique as a conductor, an ability to absorb the music of Bach and then translate it through himself for his performing groups." Many people have seen parallels between this leading interpreter of Bach's music and the composer himself. Like Bach,

Rilling's background includes a strong religious influence; he started out to be a theologian. Rilling has continually shown the same limitless energy and commitment to the highest standards that Bach demonstrated. Most of all, he has an insight into Bach's text that sets him apart from other conductors. "Some conductors are interested only in the music; says Saltzman, "For them the text is secondary. With Rilling the text becomes almost preeminent, and he uses it as a vehicle to interpret the music as to dynamics, tempo, and articulation." As a result, the audience's involvement with the music deepens. "With most performances of the St. Matthew or St. John Passions, you come away thinking what beautiful music you've just heard. With Rilling," continues Saltzman, "You come away moved, feeling that you've just participated in a drama."

While Rilling's moving interpretation of Bach's music attracts audiences, professional conductors are drawn to the festival's master class taught by Rilling. It is a unique program which has no counterpart anywhere else in the country. The program is particularly strong because it gathers together professional music groups that are rarely found together at a single place and time: a choir of sixty voices, orchestra,

**FESTIVAL SCHEDULE
JUNE 16-JUNE 30, 1985**

Sunday, June 16	Monday, June 17	Tuesday, June 18
<p>6:00 Opening Night Cala Dinner Eugene Hilton</p> <p>8:00 Brandenburg Concerts (III, IV, V) Silva Hall</p> <p>*Helmut Rilling Conducting All programs subject to change</p>	<p>Noon Free Concert Meet J. S. Bach His Life and Music Foyer Hult Center</p> <p>5:15 St. Matthew Passion (Part I) Lecture/Performance Silva Hall</p> <p>8:30 Gamba Recital Bach Sonatas Pank and Erhard Beall Hall</p>	<p>5:15 St. Matthew Passion (Part II) Lecture/Performance Silva Hall</p> <p>8:30 Chamber Music Bach and Sons Musical Offering of Los Angeles Beall Hall</p>
Sunday, June 23	Monday, June 24	Tuesday, June 25
<p>*7:00 Bach St. Matthew Passion Silva Hall</p>	<p>Noon Free Concert Dana Lutes Ensemble Strong Foyer Hult Center</p> <p>5:15 Motet Iesu Meine Freude Silva Hall</p> <p>8:30 Recorder Violin Recital Schneider, Jordan and Lenski Beall Hall</p>	<p>5:15 Cantata BWV 4 Christ lag in Todesbanden Silva Hall</p> <p>8:30 Oboe Recital Gontzki, Pank and Erhard Beall Hall</p>
Sunday, June 30		
<p>8:00 Bach B Minor Mass Silva Hall</p>		

soloists, and the master conductor, Rilling.

The twenty-two conductors who take part in the master class are responsible for the afternoon performances of Bach's cantatas. These performances begin with a carefully worked-out lecture-demonstration by Rilling in which he takes the audience through the cantata piece by piece. "Rilling shows how the melody will begin, for instance with the violins, and then how it will be picked up by other instruments," Saltzman explains, "so that the audience will have an idea how to listen to the piece." After the half-hour demonstration, the student conductor takes over and conducts the whole piece.

Events related to the festival include a lecture series entitled "Worship Renewal: Symbol and Song," June 22-24 at the Central Lutheran Church; The Bach's Supper on June 22, a picnic for patrons and musicians on the lawn behind Beal Hall; and the Opening Night Gala Dinner on June 16 in honor of Helmuth Rilling, to be held at the Eugene Hilton.

Saltzman emphasizes that the Bach Festival tries to reach everyone. Two classes for the general public will be offered this year for college credit: "Princes and Palaces," an exploration of music and art during the baroque period, and "Music and

Culture," which puts Bach's life into context with the philosophical and political thought of his time. Two Saturday morning performances, one by the Eugene Ballet of *Peter and the Wolf*, the other by the Eugene Opera of *Little Red Riding Hood*, are designed to reach children. Making good its claim to being available to everyone, the festival offers six free noon concerts and nine afternoon concerts with ticket prices at \$1.50 for seniors and students and \$3.50 for the general public.

"This is our strongest philosophical statement," says Saltzman. "That the festival needs to reach people of all socioeconomic levels, so that the person who can't afford to come to the evening performances can still attend the festival."

For information regarding the festival's June 16 through June 30 schedule, contact:

Oregon Bach Festival
School of Music
University of Oregon
Eugene, Oregon 97403
(503) 686-5666

Alice Daya is a graduating English major, editor of SOSOC's literary magazine, West Wind Review, and a regular contributor to the Guide.

Wednesday, June 19	Thursday, June 20	Friday, June 21	Saturday, June 22
<p>Noon Free Concert Jazz, Dowd/Kammerer Foyer Hult Center</p> <p>5:15 St. Matthew Passion (Part III) Lecture/Performance Silva Hall</p> <p>8:30 Guitar Recital Scarlati and Bach Neill Archer Roan Beall Hall</p>	<p>5:15 St. Matthew Passion (Part IV) Lecture/Performance Silva Hall</p> <p>8:30 Organ/Horn Recital Erhard and Ritzkowski Beall Hall</p>	<p>Noon Free Concert Piano Recital Dean Kramer Foyer Hult Center</p> <p>5:15 St. Matthew Passion (Part V) Lecture/Performance Silva Hall</p> <p>8:00 Brandenburg Concerts (I, II, VI) Silva Hall</p>	<p>10:30 Children's Performance Eugene Ballet Soreng Theatre</p> <p>5:30 Bach's Supper Courtyard of Beall Hall School of Music</p> <p>8:30 Choir Concert Schutz, Bach, Handel University Singers, Fullerton Beall Hall</p>
Wednesday, June 26	Thursday, June 27	Friday, June 28	Saturday, June 29
<p>Noon Free Concert Metropolitan Brass Company Foyer Hult Center</p> <p>8:00 Bach St. John Passion Silva Hall</p>	<p>5:15 Bach Concerto in D Major for violin, oboe and orchestra Silva Hall</p> <p>8:30 Organ Recital Art of the Fugue Paul Jordan Beall Hall</p>	<p>Noon Free Concert Flute Recital Tipton Foyer Hult Center</p> <p>5:15 Bach Suite in D Major for Orchestra Silva Hall</p> <p>8:00 King's Singers Silva Hall</p>	<p>10:30 Children's Performance Eugene Opera Little Red Riding Hood Soreng Theatre</p> <p>8:30 Chamber Music Bach, Handel, Scarlati Musical Offering of Los Angeles Beall Hall</p>

Terrie Henderson heads the horn section. Larry Hudson is 1st Trumpet.



A First Class Season

By Liza Kendall Christian

When the Rogue Valley Symphony opens its 19th season this fall, Bob Kilpatrick's flute won't be on stage. Neither will Bob Kilpatrick. But then, Kilpatrick has never played his flute on any stage.

Kilpatrick, now 72 years-old, determined just two years ago to learn the flute.

"During the Depression I had hope of becoming a professional musician. I learned to play piano and saxophone as a child, but never the flute. Oh, I played in a few dance bands, and then, during World War II, played sax and wrote some arrangements for the bands. Then later on, I became a design engineer for Lawrence Laboratories at the University of California, Berkeley, and music sort of took a back seat."

Due to nerve damage, Kilpatrick plays the flute with some difficulty. To steady his hands, he's done a musical-adaptation-on-Rube Goldberg, and welded two finger supports onto the instrument as well as a hook, to hold a modified rifle sling. Even with this disadvantage, Kilpatrick is "satisfied with small increments of success." Come October and throughout the Symphony's 5-concert season, you can bet this Gold Hill resident will have his eye on the wind section.

During the 1984 concert season, Hal Oien, dentist and friend to Bob and his

wife, Helen, gave them two complimentary tickets to the Symphony. The Kilpatrick's have been enthusiastic supporters ever since.

Helen says, "it's wonderful to be exposed to such powerful music. You really feel an intimacy with this orchestra."

The premier performance for the 1985-86 Season, a Salute to The Oregon Shakespearean Festival Association's 50th Season, will be executed in the Southern Oregon Stage College Recital Hall on October 1st, with repeat productions in Grants Pass at the First Baptist Church, and in Medford at the Senior High Auditorium.

To prepare for this unprecedented concert, Yair Strauss, the Symphony's illustrious conductor for the last five years, listened to countless hours of recordings and leafed through innumerable scores that featured Shakespearean themes, searching for music that is fresh and exciting.

Strauss' energies were well-invested and yielded an innovative combination of music that should delight Thespians and virtuosos alike.

The Korngold, "Much Ado About Nothing;" Mendelssohn's Incidental Music to "A Midsummer Night's Dream;" and the Berlioz, Orchestral Music from "Romeo and Juliet;" will be jointly performed by members of the Shakespearean Acting Company and the Rogue Valley Symphony.

In November, you'll want to bring the

whole family out to enjoy *Pops Americana*, with music from Gershwin/Rose; Grofe; Gottschalk/Kay; and special selections from Aaron Copland, sung by Ellison E Glattly, baritone.

Glattly, Assistant Professor of Music at SOSC will keep both his fingers and his vocal chords busy that evening as he makes a unique transition from his customary seat in the cello section, to center stage—a move Glattly hopes will "keep the butterflies in check," while waiting for his solo performance.

The Copland selections are all Early American Folk Songs—what Glattly calls, "Yahoo! music." You'll remember many of them: such as, "Simple Gifts," ('Tis a gift to be simple, 'Tis a gift to be free...), and; "At The River," (Shall we gather by the river...). But resist the urge to sing along, for those who have heard Glattly's lyric sounds fill an auditorium all agree that he is "a joy to hear."

One admirer commented of Glattly, "his resonant tones seem to encompass you. He sings with great expression, leaving an audience enormously satisfied."

When frost yet remains on the ground, you'll want to leave the fireplace behind and be warmed by the last concert of winter when the Symphony rolls out the grand piano.

If you attend performances in Grants Pass, you may well hear the raves of Pat Steinert echoing through the auditorium. Pat, an Applegate Valley resident, and speech and language therapist with the Josephine County School District, moved to Williams in 1979 from the San Francisco Bay Area. A concert-goer in California, Pat was astounded to find such a professional-quality orchestra in the Rogue Valley.

"They are simply top-notch. We have thoroughly enjoyed the concerts, and have found many of the guests artists superb. The ew Grants Pass accomodations offer great acoustics and comfortable seats. I just wish the people from this part of the Valley would come out and learn what a wonderful symphony we have and would support it more."

Pat and her husband, Don, who restores woodwork for Rolls Royce automobiles, will undoubtedly enjoy the imaginative and extraordinary performance of David Smith at the keyboard in the February concert.

Smith, hailed by one critic as, "magnificent...with the heart and hands to give the piano a song that all the world should rejoice to hear," resides in a small Southern Oregon coastal community.

Smith's treatment of Rachmaninoff's Piano Concerto No. 3 will undoubtedly enthrall keyboard enthusiasts. On the same



John Sleppy and Jim Calhoun play string bass.

bill are the "Festive Dances" from The Three Cornered Hat by DeFalla and Beethoven's *Symphony No. 6 (Pastorale)*.

If you have children, and through some sad occurrence, didn't purchase a season ticket by the time daffodils are in bloom, you'd better hope there are some left to the April concert.

This program will provide all of us, but young people in particular, with a noteworthy musical opportunity. The enchanting rhythms of *Jeux d' Enfants* by Bizet and the *Symphonic Dances* by Rachmaninoff will stir you; but even more intriguing is the promise of a stunning interpretation of Glazounov's, *Violin Concerto in A minor* by guest artist, Sung-Ju Lee.

Miss Lee received a Special Citation as a finalist in the 1978 Tchaikovsky International Violin Competition in Moscow; a top prize in the Sibelius Competition in Finland among other awards; and has continued to distinguish herself in several solo appearances both in the United States and abroad.

Bringing the evening to a close will be the debut performance by the winner of Rogue Valley Symphony's own Young Artist Competition (to be held January 18, 1986).

Judy Bjorlie, a string specialist with the Medford School District, sees an orchestra attendance by her young students as a good way to become "tuned-in" to what's ahead, should a child consider becoming a serious musician, they have a better con-

cept of what will be required of them in the future. Hearing a live performance can truly enhance a budding musician's entire musical experience."

Thirteen-year-old Paul Mason, who attends Hedrick Junior High, says of the Symphony, "I really like them. They're really good."

Young Mason, who studies both piano and cello will surely keep a keen eye on all the bright new talent RVS brings; to Southern Oregon this year. And although he may sit in the audience for a while, he said, "I'd like to sit up on that stage someday, myself."

To wrap-up the 1985-86 Season, Music Director, Strauss, guarantees an exhilarating May program, to include: the *Cinderella Suite* by Prokofiev, the Dvorak, *Symphony No. 6*; and two contrasting concerti for oboe and orchestra with featured artist, Franch Avril on oboe.

The French-born Avril is the first oboist ever to win the Young Concert Artists International Auditions. A bronze medalist in the Geneva International Competition, this young artist also presented a moving recital at Carnegie Recital Hall as the winner of the Concert Artists guild Award. The San Francisco Chronicle praised Avril's performance as being "the big hit of the evening...(when he played) with glitter, vivacity and lyricism."

In the planning stages as the Guide goes to press, is a Youth Concert tentatively scheduled for March of 1986, and featuring music from Mikles Rosza's, *The Jungle*



The Rogue Valley Symphony with Maestro Yair Strauss
22/KSOR GUIDE/JUNE 1985

Book. Details of this concert will be announced at a later date.

Now is the time to contact the Symphony for your season tickets. All seating in Grants Pass is non-reserved, as well as two sections in the Medford auditorium. The Ashland hall, however, is all reserved seating.

According to Phebe Ann Kimball, General Manager for Rogue Valley Symphony, many advance tickets have already been sold.

"We are urging people to call the ticket office or write to us soon, in order to select the seats they want. We have premium and general reserved seats and special prices for seniors and students."

If you've never heard a live concert by this orchestra, "you're missing out on a great thrill," says Ashland visitor and Boston-based attorney, Greg Peckham.

"If I lived here, I'd be certain to snatch up four of the best seats in the house. I can't believe the bargain. A symphony of this size and quality could demand three times what they are asking. In the east, you'd be lucky to attend two concerts for the price you pay here for five."

Grants pass patron and board member, Carol Lores, would probably agree. She remembers, "from years ago, when there were 41 in the audience and 40 in the orchestra."

"Attendance has really increased. It's been tremendously exciting to see the orchestra mature and improve over the years. We are really hoping to see a great turn-out this next season."

General Manager, Kimball, reminds patrons that the SOSOC Recital Hall fills up quickly.

"We nearly always have a full-house in Ashland. At this point, several excellent choices remain for the Medford auditorium."

And, if you're around 72 years of age and think you're too old to learn something new, look around the concert hall this next season, for Bob Kilpatrick. Who knows, someday he may even sit on stage and play us a tune.

Liza Kendall Christlan is a free lance writer from Ashland. She is working on formation of the Southern Oregon Youth Symphony.

DATES	PROGRAM	GUEST ARTISTS
OCT T Th S 1 • 3 • 5 A CP M	"A 50th YEAR SALUTE TO SHAKESPEARE" Korngold "Much Ado About Nothing," Op. 11 Mendelssohn Incidental Music to "A Midsummer Night's Dream" Berlioz Orchestral Music from "Romeo and Juliet"	Members of the Oregon Shakespearean Festival acting company
NOV T W Th 5 • 6 • 7 A M CP	"POPS AMERICANA" Gershwin/Rose Girl Crazy Overture Of Thee I Sing Overture Grofe Mississippi Suite Gottschalk/Kay Cakewalk (Ballet Suite) Copland Old American Songs	Ellison E. Glattly baritone
FEB Th F S 6 • 7 • 8 CP M A	De Falla Dances from "Three Cornered Hat" Rachmaninoff Piano Concerto No. 3 Beethoven Symphony No. 6 (Pastorale)	David Smith piano
APR Th F S 17 • 18 • 19 CP M A	Bizet Jeux d' Enfants, Op. 22 Glazounov Violin Concerto in A minor Rachmaninoff Symphonic Dances, Op. 45	Sung-Ju Lee violin
MAY Th F S 8 • 9 • 10 M CP A	Prokofiev Cinderella Suite concerto for oboe (to be announced) Dvořák Symphony No. 6 in D Major	Franck Avril oboe

SEATING and TICKET INFORMATION: Phone 482-6353

PROGRAMS & SPECIALS AT A GLANCE

Uninterrupted Programming is the best special KSOR is offering this month. This is made possible by listeners who made 1502 pledges totalling \$56,196 during our Spring Marathon. Our thanks to those listeners and also to the many who made challenge pledges, including large challenge amounts from Benjamin Franklin Federal Savings and Loan, Lance and Annette Pugh of Lithia Enterprise, anonymous donors from Ashland and Phoenix, and to Paul Lutus. A special thanks to the more than 100 volunteers who answered telephones and performed other necessary tasks, and to the businesses which nourished them with food and drink. All of these efforts resulted in our shortest-ever marathon! A complete report will appear in the July *Guide*.

A Community Radio Party live from KSOR's Studio D with co-hosts Mark Nelson and John Baxter features performances by several regional guest musicians on Saturday, June 8, at 7:30 pm.

The Ashland City I Maddox performs mar live from the Butler B Park on Thursdays at 7

The Dallas Opera c formances with Wagne June 11, at 11 am.

The New England I KSOR's celebration of with a series of concert June 11.

Music From Washi String Quartet in three days at 10 am.

The American Jazz of jazz with Thad Jone Basic Big Band in a pe Wolf Trap Farm Park,

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 Ab
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 Fir
3:00 Baltimore Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KS
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 To Ca
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A I
8:00 Just Plain Folk	4:30 Northwest Week	4:30 Stories From Native Earth	4:00 Str
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All Co
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Stories From Native Earth	7:00 New England Bach Festival (Begin Jun 11)	9:00 Vir
	9:30 Bay Area Radio Drama	8:00 Oregon Bach Festival	9:30 Lo WI
	10:00 Post Meridian (Jazz)	9:00 Bradbury 13	10:00 Siskiyou Re
		9:30 Best of Midnight	11:00 Po (Ja
		10:00 Post Meridian (Jazz)	

and with conductor Raoul
ess, show tunes and classics
dl Shell in Ashland's Lithia
60 pm beginning June 27.
ems its encore series of per-
s *Die Walkure* on Saturday,

bach Festival continues
e 300th birthday of Bach
Tuesdays at 7 pm beginning

gton features The Tokyo
concerts this month on Sun-

estival kicks off a month
leading the legendary Count
ormance from Virginia's
ridays at 10 pm.



Ashland City Band at Lithia Park

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
ult Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
RR News	12:00 KSOR News	12:00 KSOR News	11:00 Lyric Opera of Chicago
ght at	2:00 Music From Europe	2:00 San Francisco Symphony	3:00 St. Louis Symphony
egie Hall	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
otte to You	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
s Terkel	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
hings	7:30 Ashland City Band	8:00 New York Philharmonic	8:30 A Mixed Bag
sidered	9:00 Chautauqua!	10:00 American Jazz Radio Festival	10:30 The Blues
y you	9:30 New Letters On The Air	12:00 Post Meridian (Jazz)	
ic Hall	10:00 Jazz Album Preview		
age Radio	10:45 Post Meridian (Jazz)		
Peter			
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SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes "Future Forward" Arts Commentaries for the '80s at 9:30 a.m.

10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capitol. Martin Goldsmith hosts this new set of programs recorded on location at Washington's Corcoran Gallery of Art.

June 2 The Cleveland Quartet, joined by cellist Evelyn Elsing, performs quintets by Bela Bartok and Franz Schubert.

June 9 The Tokyo String Quartet performs works by Haydn, including the String Quartet in E-flat major, Op. 33, No. 2, *The Joke*.

June 16 Violist Raphael Hillyer joins the Tokyo String Quartet for a performance of works by Haydn, Mozart and Brahms.

June 23 The Tokyo String Quartet performs works by Mozart and Shostakovich, and is joined by pianist Jeffrey Kahane for Dvorak's Quintet in A, Op. 81.

June 30 The Tokyo String Quartet performs Mozart's *Hoffmeister* String Quartet, and quartets by Hindemith and Smetana.

12:00 n Chicago Symphony Orchestra

The nation's best orchestra in its 1985 Spring season.

National underwriting by Amoco.

June 2 Leonard Slatkin is guest conductor of Previn's *Principals*, Goldmark's Violin Concerto in A Minor, Op. 28 with soloist Christian Altenburger, and Dvorak's Symphony No. 6 in D, Op. 60.

June 9 Sir Georg Solti conducts the 1919 version of Stravinsky's Suite from *The*

Firebird, the world premiere of Morton Gould's Flute Concerto, with Donald Peck, soloist, and Beethoven's Symphony No. 5 in C Minor, Op. 67.

June 16 Erich Leinsdorf is guest conductor. The program includes Mozart's Serenade No. 10 in B-flat for Thirteen Wind Instruments, K. 361, and Copland's Symphony No. 3 (1946)

June 23 Leonard Slatkin conducts this *Tribute to the Arts*, with Peter Ustinov appearing as narrator. On the program are Bernstein's *Candide* Overture; Three selections from *Seven Studies on Themes from Paul Klee* by Schuller; *The Raven* for Narrator and Orchestra by Leonard Slatkin; Four Dance Episodes from *Rodeo* by Copland; and Robert Russell Benner's arrangement of Gershwin's *Porgy and Bess*.

June 30 Violinist Issac Stern appears as soloist in Bartok's Violin Concerto No. 2. Also on the concert are Wagner's *Rienzi* Overture; and Mendelssohn's Symphony No. 3 in A Minor, Op. 56 (*Scottish*). Sir Georg Solti conducts.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Baltimore Symphony Orchestra

The Baltimore Symphony Orchestra, under the baton of its music director, Sergiu Comissiona, makes its national radio debut in this series of thirteen concerts.

June 2 Sergiu Comissiona conducts Haydn's *London* Symphony, Ravel's *Alborada del gracioso* and *La Valse*, and



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guitarist Narciso Yepes is soloist in Ohana's *Tres Graficos para Guitarra y Orquesta*, and Rodrigo's *Concierto de aranjuez*.

June 9 Alan Balter conducts Mozart's *Haffner* Symphony, Britten's First Violin Concerto with soloist Ira Haendel, and *Also Sprach Zarathustra* by Ricahrd Strauss.

June 16 Zdenek Macal conducts Sibelius' *Finlandia*; Mendelssohn's Violin Concerto in E Minor, Op. 64, with soloist Eugene Sarbus; and Mahler's Symphony No. 1.

June 23 David Zinman conducts John Adams' *Grand Pianola Music*, Mussorgsky's *Songs and Dances of Death*, and Boito's Prologue to the opera *Mefistofele*, featuring bass Boris Carmeli, The Baltimore Symphony Chorus and the Newark Boys Chorus.

June 30 Sergiu Comissiona conducts a single work: Mahler's Symphony No. 9 in D.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Talk Talk* callers and Galvin discuss such (fictional) topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. The number to call is: 1-800-543-1075. *National funding: Cincinnati Microwave.*

8:00 pm Just Plain Folk

Your Host is Brian Freeman.

10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing New Age music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

Southern hospitality



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**SOUTHERN OREGON
STATE COLLEGE**

MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

June 3 GLINKA: Kamarinskaya

June 10 HANDEL: Organ Concerto in F (*Cuckoo and Nightingale*)

* **June 17** STRAVINSKY: Suite from *L'Histoire du Soldat*

June 24 NARDIS: The Universal Judgement

12:00 n KSOR News

2:00 pm Philadelphia Orchestra

June 3 Riccardo Muti conducts Three Pieces from *The Lyric Suite* for Strings, by Alban Berg; Bloch's Suite for Viola and Orchestra with soloist Joseph de Pasquale; and Beethoven's Symphony No. 1 in C, Op. 21.

June 10 William Smith conducts the Symphony No. 2 by George Rochberg; Mozart's Violin Concerto No. 5 in A, K. 219 (*Turkish*), with soloist David Arben; and Brahms' Serenade No. 2 in A, Op. 16.

June 17 Erich Leinsdorf conducts *Angels* by Ruggles; Stravinsky's Symphony in Three Movements; Mozart's Piano Concerto No. 9 in E-flat, K. 271 with soloist John Browning; and excerpts from Wagner's Ring Cycle.

June 24 Riccardo Muti conducts Handel's Flute Concerto in D with soloist Murray Panitz; the world premiere of Premru's Music for Three Trombones, Tuba and Orchestra; and Bruckner's Symphony No. 1 in C Minor.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in

Washington D.C. will affect you!

Local broadcast funded by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local broadcast of 6:00-6:30 portion funded by Computerland of Medford.

6:30 pm Siskiyou Music Hall

June 3 MOZART: Flute Concerto No. 1 in G

June 10 SCHUBERT: Impromptu in A-flat, Op. 90, No. 4

* **June 17** STRAVINSKY: Three Pieces for String Quartet (Piano Arrangement)

June 24 GRIEG: Symphonic Dances in A Minor, Op. 64, No. 4

9:00 pm Stories from the Native Earth

Ashland storyteller Thomas Doty brings you this series of stories from the native inhabitants of our region, produced by KSOR.

9:30 pm BARD - Bay Area Radio Drama

Original Radio dramas by leading West Coast playwrights, novelists and screenwriters. Produced by BARD and KPFA-FM, Berkeley.

June 3 *The Story* by Carol Lashoff. Retold from a woman's point of view, the Garden of Eden story has Adam trying to prevent anyone from believing it.

June 10 Four Monologues for Radio

This eclectic collection of four pieces by playwrights Alan Brown, Gilbert Giron, Keith Abbott and Irene Oppenheim, features an unusual string of characters ranging from a youth charged with a crime he's not sure he committed, to a morbidly successful souvenir stand/gas station owner.

June 17 *The History of Rapture* by Leslie Brody and *Trace* by Jerome Bixby. The first play explores three levels of passion, while the second centers on the theme of the inevitable existence of opposites in Nature— which cause even the devil to do a good deed.

June 24 *Michael* by Nanos Valaoritis, and *Head* by Drury Pifer. A father desperately searches for his lost son in *Michael*, and *Head* examines a woman's visit to an unusual clinic that cures headaches by isolating the problem.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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TUESDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

7:50 am Community Calendar

9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the
Clark Cottage Bakery, Ashland.*

10:00 am First Concert

June 4 HAYDN: Symphony No. 60 (*Il Distrato*)

* **June 11** R. STRAUSS: Don Juan, Op. 20

* **June 18** GOUNOD: *Faust* Ballet Music

June 25 W.F. BACH: Sonata for Viola and
Harpsichord in C Minor

12:00 n KSOR News

*Funded by Jerry Barnes, Shearson Lehman
Brothers, Downtown Ashland.*

2:00 pm Cleveland Orchestra

June 4 Yoel Levi conducts Bach's
Brandenburg Concerto No. 5 and Mahler's
Symphony No. 7 in E (1905).

June 11 Hans Werner Henze conducts his
own *Sentiments of C.P.E. Bach*; and *Tristan*
Preludes for Piano with soloist Homero
Francesch; and Mozart's Symphony No. 39 in
E-flat, K. 543.

June 18 Hans Werner Henze conducts his
Symphony No. 7; Mozart's Piano Concerto No.
27 in B-flat, K. 595 with soloist Andre-Michel
Schub; and *Eating Live Monkeys* by David
Lang.

June 25 Christoph von Dohnanyi conducts
Men and Mountains by Ruggles; Stravinsky's
Renard (1929); and Tchaikovsky's Symphony
No. 5 in E, Op. 64.

4:00 pm Horizons

A documentary series which explores
major issues and concerns of minorities,
women, children, the elderly and other
groups.

**June 4 Northwest Carvers Preserving
the Old Ways** Native Alaskan Indian artists
discuss the importance of preserving the an-
cient heritage of totemic carving and its
impact on the art world.

**June 11 El Salvadorans: The High
Price of Illiteracy** Salvadoran children and
adults, school officials, teachers and immigra-
tion personnel, discuss the difficulties
encountered by new immigrants seeking
education in the U.S.



Storyteller Thomas Doty Mondays at 9 pm.
Tuesdays at 4:30 pm

**June 18 Women in the Film In-
dustry** Female directors, producers and
writers focus on the challenges and frustrations
of working in a male-dominated industry.

**June 25 The Day the Lights Went
Out** Doctors, therapists and victims discuss
coping skills and adjustments for those sud-
denly blinded.

4:30 pm Stories from the Native Earth

Ashland storyteller Thomas Doty tells stories
from the native inhabitants of the Northwest,
with special emphasis on peoples who lived
in southern Oregon and northern California.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 4 TAFFANEL: Wind Quintet

* **June 11** R. STRAUSS: Ein Heldenleben

June 18 BUXTEHUDE: Prelude, Fugue and
Ciacona in C

June 25 MEDTNER: Improvisation, Op. 31,
No. 1

8:00 pm Oregon Bach Festival

Concerts from the Oregon Bach Festival
celebrate the 300th birthday of Johann
Sebastian Bach. Produced by KWAX-FM in
Eugene.

June 4 Organist Han Joachim Erhard
performs four Schubler Chorales by J.S. Bach;

Soprano Arlene Auger, mezzo-soprano Julia Hamari, tenor Alan Kays, bass Philippe Huttenlocher, and the Festival Orchestra and Chorus are featured in Bach's Cantata No. 106; and the Festival Chorus performs Bach's Motet, *Singet dem Herrn*, S. 225. Helmuth Rilling conducts. **This concludes the series.**

7:00 pm New England Bach Festival
(Begins June 11)

Our celebration of Bach's 300th Birthday continues.

June 11 Featured performers include bass-baritone Jan Opalach, violinist Benjamin Hudson, harpsichordist Spencer Carroll, and cellist Adriana Contino.

June 18 Baroque violinist Jaap Schroder performs Bach's Partitas in E Major and D Minor, and the Sonata in A Minor, S. 1004.

June 25 Harpsichordist Colin Tilney and the ensemble Pomerium Musices are among the artists performing works from the Anna Magdalena Notebook and the Well-Tempered Clavier.

9:00 pm Bradbury 13

Science fiction master Ray Bradbury hosts

a series of 13 half-hour radio dramas based on some of his most famous and spell-binding tales. This series first aired on KSOR last year. *Funds for local broadcast provided by Bloomsbury Books, Ashland.*

June 4 A Sound of Thunder A safari into the past crashes headlong into the future—with disastrous results.

June 11 The Man Weary Captain Hart, the first earthling to reach a distant planet, arrives one day too late.

June 18 The Wind It wasn't a gentle breeze, or a raging tornado, but it brought a night of terror.

June 25 The Fox and the Forest A small Mexican town becomes a hunting ground for fugitives from the future.

9:30 pm Best of Midnight

A repeat run of a series of suspense and horror dramas, run originally on KSOR three years ago.

10:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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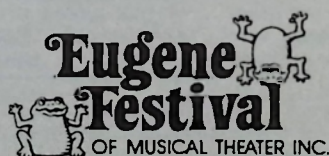
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WEDNESDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg
Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

June 5 VIERNE: Arabesque

June 12 VIVALDI: Concerto in G Minor
(For the Dresden Orchestra)

June 19 BRAHMS: Rhapsody in B Minor,
Op. 79, No. 1

June 26 VILLA-LOBOS: Duo for Violin and
Viola

12:00 n KSOR News

*Funded by Jerry Barnes, Shearson Lehman
Brothers, Downtown Ashland.*

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at
Carnegie Hall.

National underwriting by AT&T.

*Local broadcast funded with a grant from
Citizens Financial Services, Medford.*

June 5 Horn virtuoso Barry Tuckwell is
featured as conductor and soloist with the
Northern Sinfonia of England in performances
of the Symphony No. 55 in E-flat

(Schoolmaster) by Haydn; and the Horn
Concerto No. 4 in E-flat, K. 495, by Mozart.

June 12 This recital by bass Kurt Moll,
accompanied by pianist Cord Garben, features
songs by Schumann and Loewe.

June 19 Violinist Isaac Stern and cellist
Yo-Yo Ma perform with the chamber orchestra
Orpheus. On the program are the Overture to
La Cimbale di matrimonio by Rossini; and
the Sinfonia Concertante in E-flat, K. 364, By
Mozart.

June 26 A recital featuring violinist
Pinchas Zuckerman and pianist Marc Neikrug.
The recital includes works by Bach, Neikrug,
Tchaikovsky, Saint-Saens, and Falla.

3:00 pm A Note To You

Roland Nadeau hosts this weekly explora-
tion of a wide variety of composers' styles and
musical formats.

June 5 Jazz pianist Bob Winter joins host
Roland Nadeau in classical and jazz versions
of the same compositions, including Milhaud's
La Creation du Monde.

June 12 Host Roland Nadeau devotes this
program to the stringed instrument technique
called *pizzicato*, offering musical examples
from Strauss to Bartok.

June 19 Roland Nadeau at the keyboard
illustrates musical concepts, including con-

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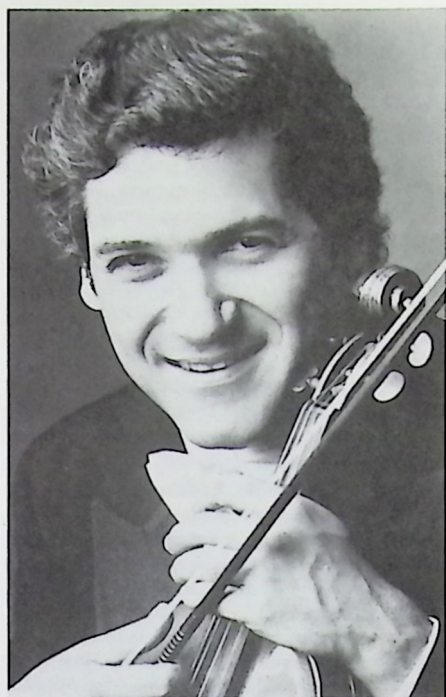
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Pinchas Zukerman on Tonight at Carnegie Hall on June 26, 2:00 pm.

sonance, dissonance, and modal harmony.

June 26 John Balme joins Roland Nadeau at the keyboard for a special presentation of music from Offenbach's operetta, *Orpheus in the Underworld*

4:00 Studs Terkel

Acquisition funded by Casa del Sol, Ashland

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

June 5 **Dr. Murielle Gardiner**, psychoanalyst and member of the Austrian underground, is Stud's guest.

June 12 **Maurice Sendak**, author and illustrator of children's books.

June 19 **Ruocheng Ying**, who portrayed Willie Loman in the Chinese production of Miller's *Death of a Salesman*.

June 26 **To Be Announced.**

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 5 KUHNNAU: Biblical Sonata No. 1

June 12 WASHBURN: Five Miniatures for Five Brasses

June 19 ROSSINI: Overture to *Semiramide*

June 26 MOZART: Variations on a Minuet by Duport

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we conclude the six-part adaptation of Dorothy L. Sayers' story *The Unpleasantness at the Bellona Club*.

June 5 **Mr. Oliver** Lord Peter decides that the mysterious Mr. Oliver may hold the key to General Fentiman's death.

June 12 **Exhumation** Lord Peter's suspicions of foul play grow when General Fentiman's body is exhumed.

June 19 **At Lady Dormer's** Lord Peter visits the home of the deceased Lady Dormer in search of some potentially vital clues.

June 26 **Ann Dorland** In the conclusion of our story, Lord Peter suspects that a former companion to Lady Dormer can help solve the mystery surrounding General Fentimen's death.

10:00 pm Sidran on Record

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

June 5 Ben Sidran reviews the latest albums from the Manhattan Transfer, Jon Hendricks, and Nina Sheldon; and welcomes vocal sensation Bobby McFerrin for a discussion of what makes a jazz singer.

June 12 Saxophonist Paquito d'Rivera discusses his remarkable escape from Cuba and subsequent rise to the top of New York's jazz business. Ben Sidran also reviews the latest releases from Tito Puente, Clair Fischer, and Alex Malheiros.

June 19 Drummer Jack DeJohnette joins Ben Sidran to talk about his latest record, *Album Album*, and offers a sneak preview of his piano talents, which will be featured on an upcoming album.

June 26 Highlights from previous programs feature some of Ben Sidran's most fascinating and provocative guests.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series. Hosted by Marjorie McCormick. Produced by KSOR.

Funding for broadcast is provided by Royal Oak Retirement Residence, Medford

10:00 am First Concert

* **June 6** KHACHATURIAN: Music from the *Gayaneh* ballet.

June 13 LISZT: *Totentanz*

* **June 20** OFFENBACH: Overture to *La Fille du Tambour-Major*

June 27 BOYCE: Overture No. 5 in F

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Ashland.

2:00 pm Music from Europe

A series of performances by great European orchestras. *Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.*

June 6 Featured ensembles include the Berlin Radio Symphony Orchestra; l'-Orchestre l'-Opera de Lyon; and Czech Radio Symphony Orchestra.

June 13 The Czech Radio Symphony Orchestra, The BBC Symphony Orchestra, and the Stuttgart Radio Symphony Orchestra perform works by Foerster, Ginastera and Hartman.

June 20 Works by Tchaikovsky and Mahler are performed by the Berlin Radio Symphony Orchestra in performances conducted by Franz Moest and Erich Leinsdorf.

June 27 This program spotlights performances by the Gewandhaus Quartet of Leipzig, the Kreuzberger Quartet, and The Emerson String Quartet.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland.*

Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

June 6 Morphic Resonance and the Mind Further explorations into the revolutionary "hypothesis of formative causation" proposed by British biochemist Rupert Sheldrake. Since its debut in 1981, Sheldrake's hypothesis has sent large ripples through the scientific community, and has inspired some experimental testing, which so far has tended to confirm his theory. Of special interest here are his comments on his theory's impact on our understanding of the mind.

June 13 Awakening to Truth with Jean Van Derhoff. "Who am I?" and "What am I doing here?" are the basic questions human beings have asked from the beginning of time. In this dialogue, Jean Van Derhoff, a former Carmelite nun and onetime healer and counselor, speaks of ways to wholeness through listening to one's "inner



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voice." What unfolds is a remarkable contemporary account of an awakening to awareness of the highest order.

June 20 Waking Up: Steiner Wisdom with Jesse Darrell. An anthroposophical educator since 1929 in Waldorf schools, inspired by the work of Rudolph Steiner, Darrell possesses an impressive array of knowledge and presents it with clarity and high energy. Rediscovering the child within can help cut through the dichotomies we see around us, and enable us to traverse the darkness as well as the light, so that life becomes a "rainbow of color," according to Darrell.

June 27 Science and the Spirit: The Psychic Realm, with Arthur Hastings and Charles Tart Two of the leading authorities on parapsychology and psychic phenomena come together to speak about the latest developments, possibilities and probabilities on the paranormal front. What unfolds is a revealing and exciting view of the emergent field of parapsychology.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

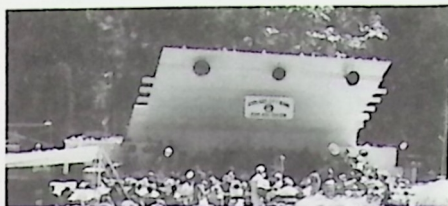
May 2 VIVALDI: Flute Concerto in A Minor

June 6 POULENC: Concert Champetre

June 13 CHARDON: Donata for D Trumpet and Cello, Op. 21

June 20 DEBUSSY: Danses, Sacre et Profane

June 27 WAGNER: Piano Transcription from *Die Meistersinger*



Ashland City Band

June 27 7:30 pm

Live from the Butler Band Shell in Lithia Park. Raoul Maddox leads the Ashland City Band in pops, classics, and traditional marches.

Funding by the Ashland Hills Inn and The Daily Tidings in Ashland

9:00 pm Chautauqual

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by *New Letters Magazine*, the program hosts talk with poets, artists, and writers, with readings of their works.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off



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FRIDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am BBC Report

10:00 am First Concert

June 7 JANACEK: Sinfonietta

June 14 DEBUSSY: Prelude to *The Afternoon of a Faun*

June 21 TELEMANN: Quartet in G Minor

June 28 MOZART: Piano Concerto No. 23 in A

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Ashland

2:00 pm San Francisco Symphony

June 7 Andrew Davis conducts and Ursula Oppens is soloist in Beethoven's Piano Concerto No. 5 (*Emperor*). Also on the program are *la Serenissima* by Davis, and the Symphony No. 3 (*Espanviva*), by Nielsen.

June 14 Kurt Masur conducts Britten's *Simple Symphony*; The Viola Concerto by Walton, with soloist Geraldine Walther; and The Symphony No. 4 by Tchaikovsky.

Shakespeare River rafting Britt Chata

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June 21 Alexander Schneider conducts the Brandenburg Concerto No. 5, by Bach; the Flute Concerto No. 7 by Devienne, with soloist Ransom Wilson; and the Piano Concerto in F, K. 387a by Mozart, with soloist Stephanie Brown.

June 28 Edo de Waart conducts Haydn's Symphony No. 26 (*Lamentations*); and a concert performance of Act III of Wagner's *Parsifal*, with tenor Rene Kollo, bass Robert Lloyd, and bass John Cheek.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. *Local broadcast made possible by Jackson County Federal Savings & Loan.*

June 7 **George Wallington** occupies a very special place among modern jazz pianists. At the age of 17, he was pianist with Dizzy Gillespie's first be-bop group in New York's Famous Onyx Club. On this program, he joins Marian for Duets of *Godchild*, *As Time Goes By*, and *Fine and Dandy*.

June 14 **Henry Mancini** celebrated composer, plays hits including *Baby Elephant Walk*, and joins Marian for duets of *Days of Wine and Roses*, and *The Pink Panther*.



Henry Mancini on Marian McPartland's Piano Jazz on June 14 at 4:00 pm.

June 21 **Bill Dobbins** and Marian make an exciting team on *Just Friends* and *Billie's Bounce*, and Marian solos on *Some Other Spring*.

June 28 **Walter Bishop, Jr.** pioneering be-bop pianist, shows off his brilliant technique in *Invitation* and his own composition *Cubicle*, and joins McPartland in duets on *Star Eyes* and *Au Privave*.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 7 PISTON: String Quartet No. 3

June 14 BOCCHERINI: Sinfonia in D Minor (*La Casa del Diavolo*)

June 21 BEETHOVEN: Piano Sonata No. 21 in C (*Waldstein*)

June 28 C.P.E. BACH: Harpsichord Concerto in G Minor

8:00 pm New York Philharmonic

June 7 Soprano Jessye Norman joins Zubin Mehta for performances of music by Berg in honor of the composer's 100th birthday. The program includes *Seven Early Songs for Soprano and Orchestra*, and *Altenberg Lieder*, Op. 4, both by Berg. Also on the concert are two works by Mozart: the Symphony No. 1 in E-flat, K. 16, and the Symphony No. 41 in C, K. 551 (*Jupiter*)

June 14 From the Philharmonic's 1984 Far East Tour, Zubin Mehta conducts a concert from Taipei which includes the Leonore Overture No. 3 in C, Op. 72b by Beethoven; Tchaikovsky's Violin Concerto in D, Op. 35, with soloist Jimmy Lin; and selections from *Götterdämmerung* and *Die Walküre*, by Wagner.

June 21 Zubin Mehta conducts two works: Bloch's *Schelomo*, Rhapsody for Cello and Orchestra, with soloist Lorne Munroe; and Mahler's Symphony No. 5 in C-sharp Minor.

June 28 Andrew Davis appears as conductor and organist in the Saint-Saens Symphony No. 3 in C Minor, Op. 78 (*Organ*). Also on this concert are Mozart's Piano Concerto No. 17 in G, K. 453 with soloist John Brown; and the New York Premiere of *Connexus* by John Wyre, which features the New York Philharmonic debut of the Nexus Percussion Ensemble.

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

June 7 Thad Jones leads the legendary Count Basie Big Band in a performance from Virginia's Wolf Trap Farm Park.

June 14 The George Adams/Don Pullen Quartet performs at New York City's Village Vanguard, featuring Adams on tenor sax and flute, pianist Pullen, bassist Cameron Brown and drummer Dannie Richmond.

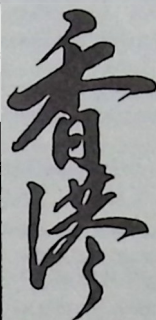
June 21 Ahmad Jamal Quartet Concert highlights from Buffalo's Tralfamadore Cafe feature pianist Ahmad Jamal, harpist Susan Mazur, bassist James Cammack, and drummer Larry Bright.

June 28 Chick Corea and Gary Burton perform live from Buffalo's Tralfamadore Cafe.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



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Roberta Knie, and Gwendolyn Killebrew.

June 28 *Romeo and Juliette*, by Charles Gounod. Nicola Rescigno conducts. The cast includes Piero de Palma, Alfredo Kraus, Jeannette Pilou, Alan Titus, and Agostino Ferrin.

3:00 pm St. Louis Symphony Orchestra

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public Radio with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S.

June 1 Jerzy Semkow conducts Rossini's Overture to *La Cenerentola*, Mozart's Piano Concerto No. 27, with soloist Walter Klien, and Brahms' First Symphony.

June 8 Leonard Slatkin conducts the Overture to Rossini's *Il Turco in Italia*, Schwanter's *Magabunda*, and Tchaikovsky's *Manfred* Symphony.

June 15 Leonard Slatkin conducts an all-Beethoven program, including the Overture to *Coriolan*, the Second Symphony, and the *Emperor* Piano Concerto, with soloist Murray Perahia.

June 22 Leonard Slatkin conducts Ruggles' *Angels*, Mahler's Fourth Symphony, and Beethoven's Piano Concerto No. 4, with soloist Andre Watts.

June 29 William McGlaughlin conducts Lutoslawski's Third Symphony, Stravinsky's *Firebird* Suite, and works for the flute by Rivier and Devienne, with soloist Jean-Pierre Rampal.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

7:30 pm June 8.

KSOR Community Radio Party!

Live from KSOR's Studio D, KSOR's summer community radio party will be hosted by Mark Nelson and John Baxter (accompanied by his refrigerator door), and will feature a number of surprise guest musicians.

6:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

June 1 Host Art Thieme welcomes the popular western trio Riders in the Sky along with singer, composer and poet Molly Scott.

June 8 Pre-empted by KSOR's Community Radio Party.

June 15 Highlights from past performances are featured on this "best-of" program.

June 22 An international musical lineup features one of Australia's best known singer-songwriter, Judy Small, and the South American music of Sabia.

June 29 The show goes on the road to the historic town of Galena, Illinois, home of well-known traditional singer-songwriter Jim Post. Also featured are the Waubeek Trackers, and Northern Light.

8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

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Re

My wife's mother died
This Christmas
The flowers froze
At the grave
Where we left the casket
In bitter cold.
She was one we'd like
To be like.
I hugged her a lot;
Everytime I thought of it,
So I don't regret missing any.
I teased her, too; and
Sometimes she told me
What she knew about life.
She showed me Idaho,
And taught me joy.
Death is bleak.
She'd have skipped it
And was not at the funeral
Or rosary.
Probably at the party afterward.
Better to make pickles, talk,
Clean, cook, visit, eat, sew,
Write letters, make mistakes,
Laugh at herself, give someone
Some time
Death is cold;
She did not like it —
But it is ok, now.
She's past it.
Christmas is gone.
She still talks to me.
The wake was warm;
We laughed and visited
And loved our living.
An owl told me once
how little one who
wants joy needs
Sad people.

—Keith Caldwell

Early

I awaken early—
Trying to make my move
Each day, before the beast.
Is he always awake?
Does he, secretly, look
Out through my eyes?
He is not out, but in;
And what is in, is out.
I am the trees, mountain.
Rocks, washed blue sky.
My pen is in my hand.
A fly in our empty kitchen.

—Keith Caldwell

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/JUNE 1985/41

Sun

I'm laying it down,
Laying it down.
Scurry and hurry
to find a cool place
I'm going on all day,
won't go away, I'm
yellow and hot;
I'm laying it down
hard;
Don't care none,
I'm coming down,
Laying it down,
Don't feel,
Don't care,
If you can,
Save me up.
I'm just laying it down.

—Keith Caldwell

Puritan

The body bright with skin
spoke sharply to the brain
to say that cuts, hurt, and
pain, is what you'll get from
sin, at least some sin does
that to those siamese twins
who cannot tell where one
stops and the other begins.
If the quick soul leaves
the brain, the body says
little, it just stops, with-
out the weaving mind to make
sense, it has no place to go-
and doesn't know good and bad
and high and low are child-
ren of the mind.
And soul without body is what
leaves this world in death to
go where bodies aren't
necessary and there the soul
grows - Alone, or with others -
we do not know.

—Keith Caldwell

Keith Caldwell returns to Ashland at least every other year as a writing consultant in school districts in the Rogue Valley. He teaches English at Irvington High School in Fremont, California and has published widely in poetry magazines and professional journals. He appeared on KSOR's former radio program, Talk-Story.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 Play: *Montage***
8 pm. Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland**
- 1 KSOR Benefit Concerts:**
Alex di Grassi, solo guitar
7:30 pm and 9:30 pm
Music Recital Hall
Southern Oregon State College
(503) 482-6301 **Ashland**



Alex De Grassi

- 1 thru 3 Plays: *Six World Premieres*** in repertory. 8 pm Tue-Sun
New Playwrights Theater, 295 E. Main
(503) 482-9236 **Ashland**
- 1 thru 4 Exhibit: Vicki Killion**
Stained glass & painting.
Wiseman Center Gallery
Rogue Community College
(503) 479-5441 **Grants Pass**
- 1 thru 5 Centennial Exhibit**
Rogue Gallery, 8th and Bartlett
(503) 772-8118 **Medford**
- 1 thru 7 Exhibit: Student Art Show,** Stevenson Union Gallery
Southern Oregon State College
Mon-Thurs 8 am-9pm, Fri 8 am-6pm
(503) 482-6386 **Ashland**

- 1 thru 8 Exhibit: Judy Howard**
watercolors & montages
Hanson Howard Galleries
505 Siskiyou Boulevard
(503) 488-2562 **Ashland**
- 1 thru 15 Exhibit: "Art in Agriculture."** Arranged by OSU
Grants Pass Museum of Art
Riverside Park Tues-Sat 12-4 pm
(503) 479-3290 **Grants Pass**
- 1 thru 15 Exhibit: "The American Comic Strip,"**
Hours: Tue-Sun 12-4 pm
Coos Art Museum, 235 Anderson Ave.
(503) 267-3901 **Coos Bay**
- 1 thru 30 Exhibit: Member show**
Pacific Folk & Fine Arts Gallery
Jackson St. & Hwy 101
11 am-5 pm Wed-Mon
(503) 332-2512 **Port Orford**
- 1 thru 30 Exhibit: Helen Wilson**
Recent Tapestries
Hours: 11-4 pm daily
The Galleria at the Mark Antony
212 E. Main St.
(503) 482-1721 **Ashland**
- 1 thru Aug 31 Marketplace**
Craftspeople, growers, performers, cooks
and artisans. Rain or shine
Saturday 10 am-6 pm
Guanajuato Way
(503) 482-0173 **Ashland**
- 1 thru Oct Exhibit: Paintings,**
Prints, Drawings on Shakespeare
theme. Gallery talks daily 10 am; 1 pm
"Shakespeare & the Seven Deadly Sins"
and "Legality vs Morality."
10-6 Daily & 7-9 pm Mon; closed Tues.
Shakespeare Art Museum
406 B St (between 3rd & 4th)
(503) 488-0332 **Ashland**
- 2 KSOR Benefit Concert:**
Alex de Grassi, solo guitar
8 pm. Harbor Hall
210 West Second Street, Old Town
(503) 347-9712 **Bandon**
- 3 Deadline for entries for August**
Juried Regional Handcraft Show.
Slides must be at Gallery
Rogue Gallery, 40 S. Bartlett
(503) 772-8118 **Medford**
- 3 Thru Jul 1 Exhibit: Peggy Mory,**
mixed media
West Coast Professional Artists Guild
800 Chetco Avenue
Mon-Sat 10 am-5 pm
(503) 469-4413 **Brookings**

- 4 **thru 29 Exhibit: Arthur Higgins Wasilla, Alaska artist exhibiting paintings and prints.**
 Reception: Wed, Jun 5 3-7 pm
 On The Wall Gallery
 Tue-Fri 10-6, Sat 10-4
 217 East Main Street
 (503) 773-1012 **Medford**
- 5 **Jury Day** Accepting fiber art work,
 10 am-6 pm. The Websters
 10 Guanajuato Way
 (503) 482-9801 **Ashland**
- 5 **thru 9 Preview Opening:**
Elizabethan Stage of the Oregon Shakespearean Festival
 presenting *The Merchant of Venice*,
King John, and *All's Well That Ends Well*.
 8:30 pm Tue-Sun. Box Office:
 (503) 482-4331 **Ashland**



- 5 **12, 19 & 26 Concerts in the Park.** Wednesdays at noon. Free
 Medford Centennial
 (503) 779-0353 **Medford**
- 5 **thru 29 Exhibit: Richard Fox and Gwen Stone: Images, ceramics and collages.**
 Reception: Wed, Jun 5, 5-7 pm
 Rogue Gallery, 40 S. Bartlett
 10 am-5 pm Mon-Sat
 (503) 772-8118 **Medford**
- 7 **Concert: SOSC Choir**
 8 pm, Music Recital Hall
 Southern Oregon State College
 (503) 482-6101 **Ashland**
- 7 **14, 21 & 28 UACT Dinner Theatre, A Thousand Clowns**
 6:30 pm dinner, 8 pm curtain.
 Umpqua Actors Community Theatre
 Elks Club
 (503) 672-7635 **Roseburg**



- 7 **thru 30 Juried Exhibit: "The Tree in Art".** 10 am-6 pm Daily
 Reception: June 7
 Umpqua Valley Art Center
 1624 W. Harvard Blvd.
 (503) 672-2532 **Roseburg**



- 8 **Play: Tunnel 13 Trial Revisited**
 by the Jacksonville Performers
 An original play by Ilene Hull and Elizabeth Vickerman on the trial of Hugh DeAutremont.
 12:30 pm, free limited seating
 Second floor of Jacksonville Museum
 (503) 772-4606 **Jacksonville**
- 9 **Play: Tunnel 13 Trial Revisited**
 by the Jacksonville Performers
 An original play by Ilene Hull and Elizabeth Vickerman on the trial of Hugh DeAutremont.
 7:30 pm, public champagne premiere
 Second Floor of Jacksonville Museum
 (503) 772-4606 **Jacksonville**
- 9 **Concert: Fulton Street Jazz Band**
 1-6 pm, Ashland Hills Inn
 So. Oregon Traditional Jazz Society
 (503) 535-2473 **Ashland**
- 9 **Meeting: Watercolor Society**
 2 pm. Umpqua Valley Arts Center
 1624 W. Harvard Blvd.
 (503) 672-2532 **Roseburg**



**Joe Kogel's
Life and Depth
Opens In Ashland
June 3 and 4**

Joe Kogel is back in Ashland having completed a successful West coast tour of his one-man show, "Stories You've Never Heard Before." His new work, another one-man onslaught of original stand-up literature, is called "Life and Depth".

The Southern Oregon State College Lectures and Performing Arts Committee will sponsor Kogel June 3 and 4 at the Center Stage of the SOSC Theatre Arts Center in Ashland at 7:30 pm.

Kogel and "Stories You've Never Heard Before" were profiled by Susan Spady in the KSOR *Guide's* April 1984 issue.

Since then, Kogel's "art of autobiography in the theatre of the real" has travelled from New York to San Francisco to Seattle. He has performed twice in the Hult Center in Eugene, The American Theatre of Actors in New York and throughout the KSOR listening area.

Kogel's performance has been described as "...the creation of honest and powerful magic by one person alone on an empty stage," by director Alan Greiner of the Cabell Center for the Performing Arts in Portland.

"Life and Depth" explores Kogel's perceptions about everything from making a living, to a 15-year friendship, to his discovery of "The Kogel Effect," which enabled him to deal with cancer.

Kogel's tightly woven series of sketches, monologues and stories are off-beat, up-beat, funny and moving. The frailties and foibles of our shared humanity are explored through acting, mime, dance and music.

The program features an original soundtrack with pieces by Karl Mansfield and Todd Barton, the resident composer for the

Oregon Shakespearean Festival. The Festival's Carole Wheeldon was costume consultant and Christopher Sackett designed the lighting. The show is directed by Carolyn Myers, who also directed Kogel's "Stories" and has directed extensively in the San Francisco Bay Area.

From Ashland, Kogel will take "Life and Depth" on the road, scheduling performances in New York and other major metropolitan centers.

Tickets are available at the Stevenson Union Information Booth and Bloomsbury Books in Ashland and The Bookworm in Medford. For more information call 482-7151.

Other performances of "Life and Depth" this month will be at the Backstage Theatre in Ashland June 14-17 and 21-24.

Information at 482-8114

9 thru Jul 3 Exhibit: Lyle Matoush, new monoprints

Reception: Sun, June 9, 3-5 pm
Hanson Howard Galleries
505 Siskiyou Boulevard
(503) 488-2562 Ashland

10 Meeting: Umpqua Valley Writer's Assn, 2 pm

Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 Roseburg

11 Umpqua Valley Quilters Guild

10 am. Umpqua Valley Arts Center
1624 Harvard Blvd.
(503) 672-2532 Roseburg

11 thru 29 Exhibit: Antique Japanese Kimonos and Obis from the collection of Pat Henshaw.

Hours: Daily, 10 am-6 pm
The Websters, 10 Guanajuato Way
(503) 482-9801 Ashland

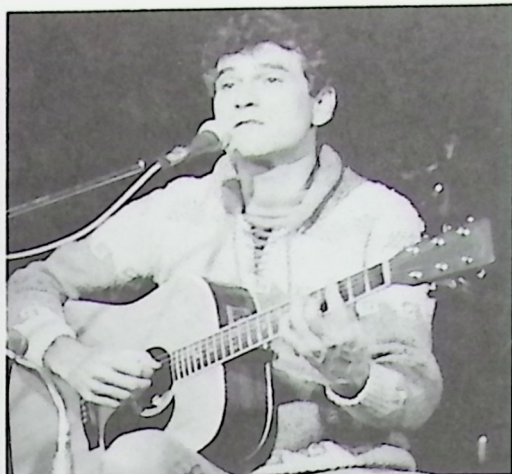
12 thru Jul 14 Comedy & Talking With by Jane Martin:

11 monologues by woman about women, Ashland Resident Theatre, Fridays, Saturdays and Sundays, 9 pm
Positively Fourth Street
Tickets: Paddington Station or door
(503) 482-4177 Ashland

14 Feast of the Tribe of Will

a celebration and picnic with the Oregon Shakespearean Festival
6 pm, Lithia Park
(503) 482-4331 Ashland

- 15 Play: *Tunnel 13 Trial Revisited***
by the Jacksonville Performers
An original historical play by Ilene Hull
and Elizabeth Vickerman on the trial of
Hugh DeAutremont.
Benefit for Volunteer Center
1 pm, Red Cross Building
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(503) 772-4606 **Medford**
- 15 Workshop: Indigo Dye Workshop
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The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland**
- 15 and 16 Craft Faire**
9 am-6 pm, Hawthorne Park
Medford Centennial.
(503) 779-0353 **Medford**
- 15 thru 16 Antique Show**
9 am-6 pm, Hawthorne Park
Medford Centennial
(503) 779-0353 **Medford**
- 16 17, 22, 23, 24, 30 & Jul 1 Play:
*Tunnel 13 Trial Revisited***
by the Jacksonville Performers.
An original historical play by Ilene Hull
and Elizabeth Vickerman on the trial of
Hugh DeAutremont. 12 noon
The Gazebo at Cobblestone Village
1237 North Riverside
(503) 772-4706 **Medford**
- 16 thru July 10 Exhibit: Ceramics
by Ellis Johnston - a retrospective
show in memory of the artist.
Jewelry by Douglas Downer**
Reception: Sun, Jun 16, 12-4 pm
Tue-Sat 10:30 am-5 pm
Sundays 11 am-4 pm. Lithia Creek Arts
31 Water Street (new location)
(503) 488-1028 **Ashland**
- 17 thru Jul 22 Acting Classes:
Ashland Resident Theatre & Jo
Goff (formerly with Oregon
Shakespearean Theatre)**
7-10 pm Monday nights
Call for location
(503) 482-4177 **Ashland**
- 18 thru 22 Exhibit: PTA Children's
Show, Grants Pass Museum of Art**
Tues-Sat 12 noon to 4 pm
(503) 479-3290 **Grants Pass**
- 19 Books and Bagels**
12:15 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg**
- 20 Meeting: Umpqua Spinners Guild**
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(513) 672-2532 **Roseburg**



Paul Jenny
Photo: Tony Boom

Crisis Intervention Services Benefit Concert — June 22

Ashland singer-composer Paul Jenny and pianist Patti McCoy will be featured in a benefit concert for Crisis Intervention Services at 8 pm on June 22 at Medford Senior High School.

Jenny recently returned from Mexico where he worked on *Miliano*, a jazz suite about Mexican Revolutionary Emiliano Zapata. "Mercado," from Jenny's *Suite for Guanajuato* (Ashland's Sister City), will be included in the concert.



David Zaslow and Patti McCoy

Pianist Patti McCoy will perform improvisational piano during the evening's event. She will be joined by David Zaslow for selections from their album, *Pint Sized Poetry*.

Pianist Jim Quinby will also perform in segments of the benefit.

Tickets: Bloomsbury Books in Ashland, the Medford Music Center, and Larry's Music West in Grants Pass, or call 779-HELP for more information.

- 21 Concert: Palo Alto Chamber Orchestra**
8 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**
- 25 thru Jul 6 Exhibit: 3rd Annual Ethnic Clothing and Sculpture Show** Tue-Sat 12 to 4 pm
Grants Pass Museum of Art
located in Riverside Park
(503) 479-3290 **Grants Pass**
- 26 Book and Breakfast 6:30 am**
Sponsor: Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg**
- 27 Umpqua Valley Weavers Guild**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 28 thru 14 Photo Exhibit: Natalie Gieger, Central Hall Gallery**
Southern Oregon State College
(503) 482-6386 **Ashland**
- 28 thru 30 Opera: Dido and Aeneas opera in 3 acts in English by Purcell.**
8:30 pm, Fri & Sat, 3 pm Sun
SOSC Music Recital Hall
Rogue Opera
(503) 482-6101 **Ashland**
- 29 Play: Tunnel 13 Trial Revisited**
by the Jacksonville Performers
An original historical play by Ilene Hull and Elizabeth Vickerman on the trial of Hugh DeAutremont. 1 pm, free
Swedenburg Museum Lawn
(503) 772-4606 **Ashland**
- 29 and 30 Annual Umpqua Valley Arts Festival**
Umpqua Valley Arts Center
15624 West Harvard Blvd.
(503) 672-0494 **Roseburg**



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

June Issue: April 29

July Issue: May 29

August Issue: June 27

September Issue: July 31

Mail To: Arts Events, KSOR Guide
1250 Siskiyou Blvd, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Mail to: KSOR Calendar of the Arts
1250 Siskiyou Blvd, Ashland, OR 97520

Umpqua Arts Festival



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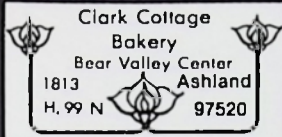
The KSOR Listeners Guild extends a hearty thanks to the businesses and individuals who help make possible the fine programs you hear on KSOR. We ask you to send your personal thanks to them for their support. They enjoy your appreciation.

Rogue Valley Symphony



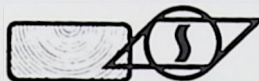
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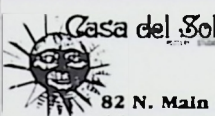


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All Things Considered

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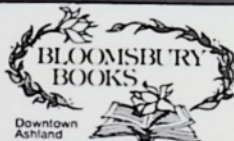
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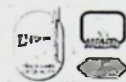
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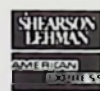
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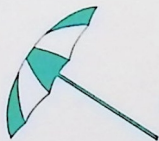


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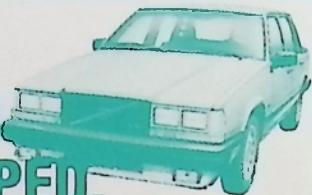
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
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